

A SURFER PUBLICATION

CDC 00142

SkateBoarder

Volume 3 Number 2 \$1.25

"DOWNHILL RACERS:" A speed symposium.
FRONTIER TALES: "Put your money where your mouth is!"



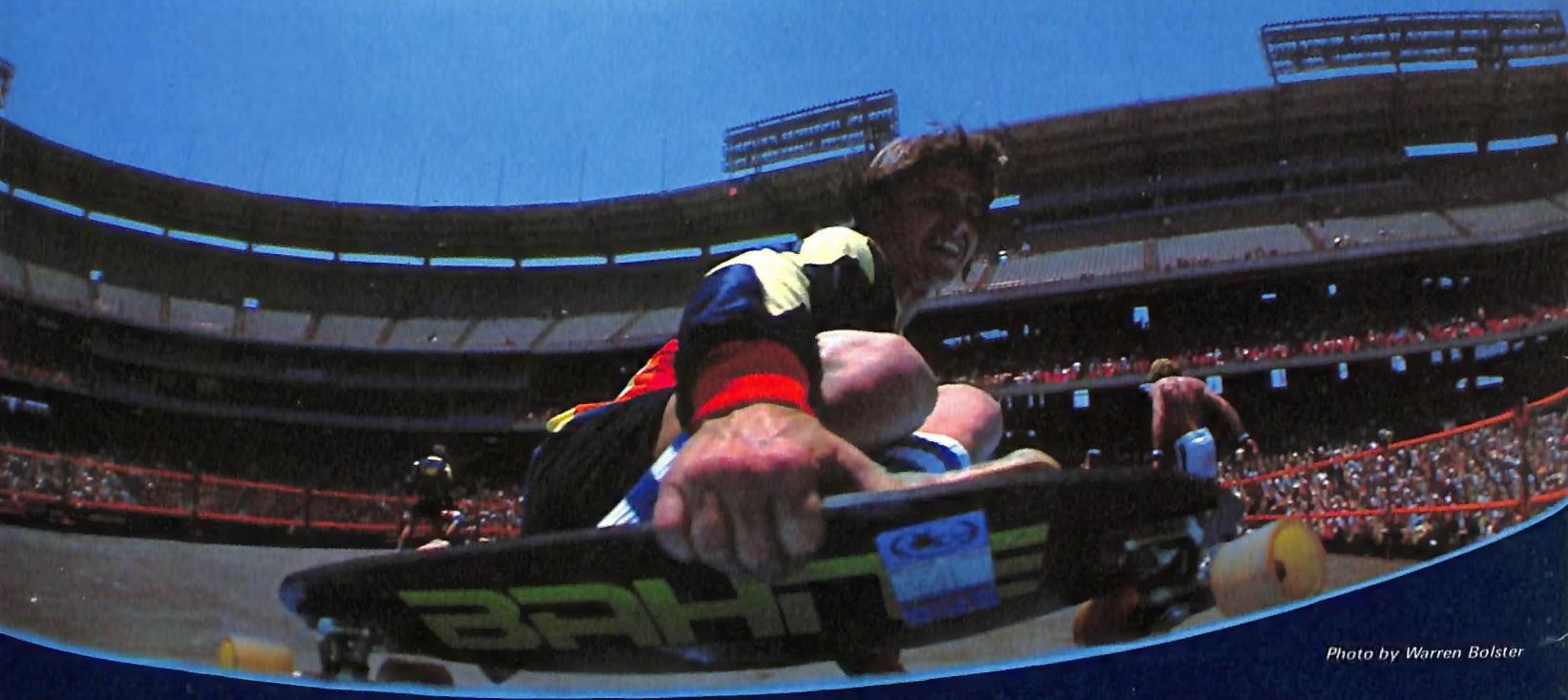


Photo by Warren Bolster

PERFORMANCE

Performance isn't just a word. It takes professional equipment you can count on to show 55,000 people the very best Skateboard riding you can give. Second best is not enough. For riders and their skateboards, the challenge of performance is the only test that counts.

Bahne Skateboards and Cadillac Wheels: You know these names. We took the lead from the start. We were first to apply Aerospace Engineering to skateboards. We were first to promote large skateboard shows and contests so everyone could see why Skateboarding was reborn. Innovation and new concepts are what keeps us in the lead. Our team is always testing new ideas. Before we sell a new design our riders have to prove it works in the only way that matters; It has to meet the challenge of performance.

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It's good to know Performance isn't just a word in front of 55,000 people or when you're skating just for fun.

Above: Rodney Frankenberger at the Beach Boys Concert, Anaheim Stadium July 3, 1976

BAHNE

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ROAD RIDER WHEELS

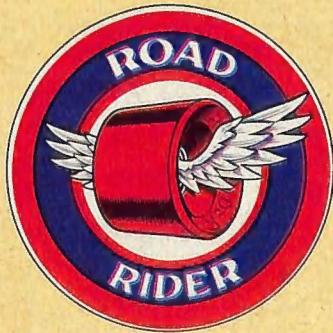
HENRY HESTER SEZ:

I DEPEND ON
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TO WIN!

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ROAD RIDER WHEELS and Henry Hester have designed and engineered a new wheel for the ultimate speed and edge control: **THE HENRY HESTER WHEEL**. Henry says that narrower wheels change edge faster allowing more control and snappier turns. The **HENRY HESTER WHEEL** is now included in the **ROAD RIDER** family with the No. 2, 4, and 6 wheel.

Other professional riders using **ROAD RIDER WHEELS**: John Hutson—Santa Cruz Skateboards, Tony Alva—Logan, Bob Skolberg—Hobie, Mike Weed—Hobie, Torger Johnson—Logan, Bruce Logan—Logan, Steve Cathey—G&S, Doug Saladino—G&S, and many others.



SEALED
PRECISION
BEARINGS

Photography: Dan Devine

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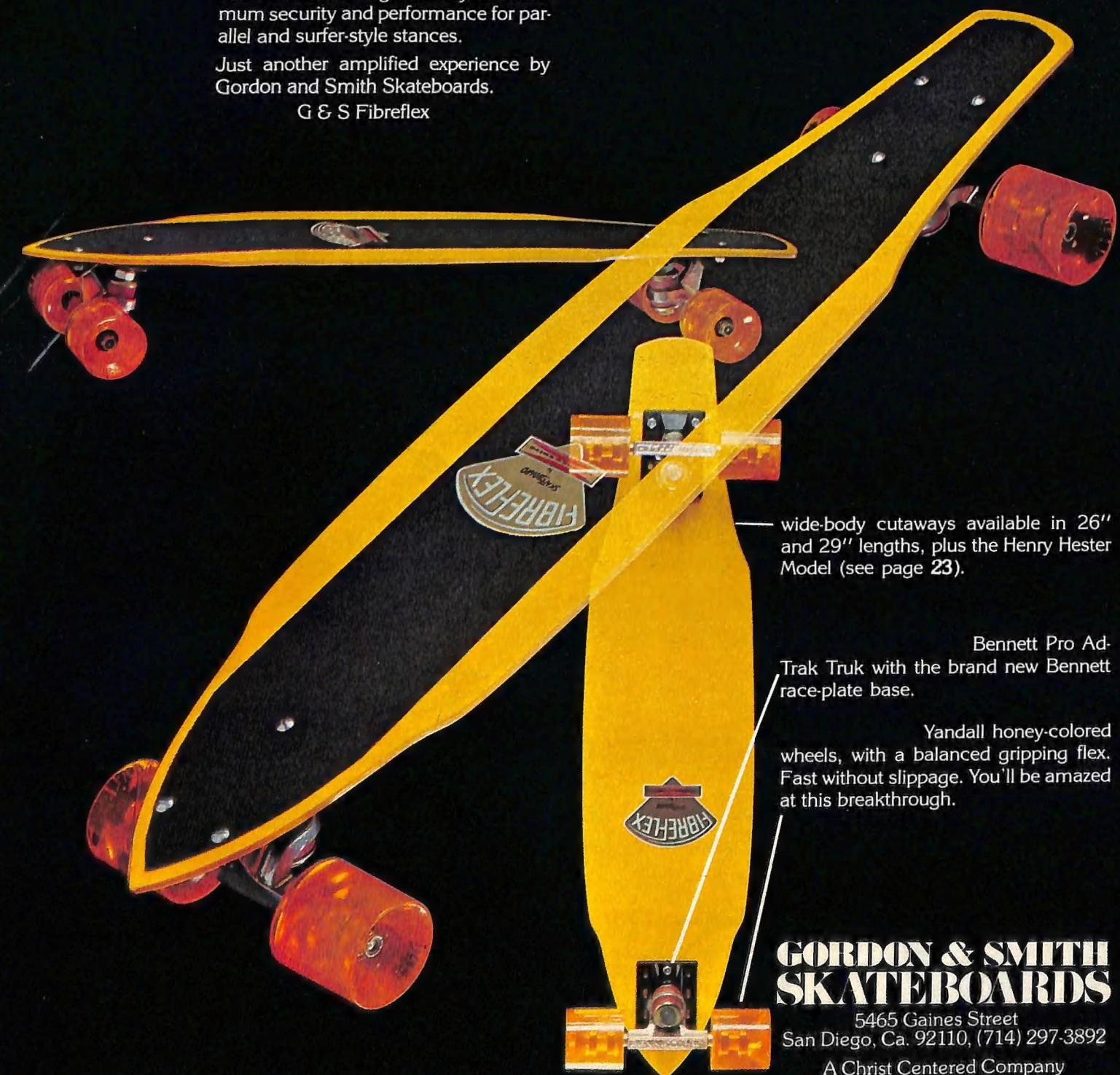
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SkateBoarder

Volume 3, Number 2 December 1976

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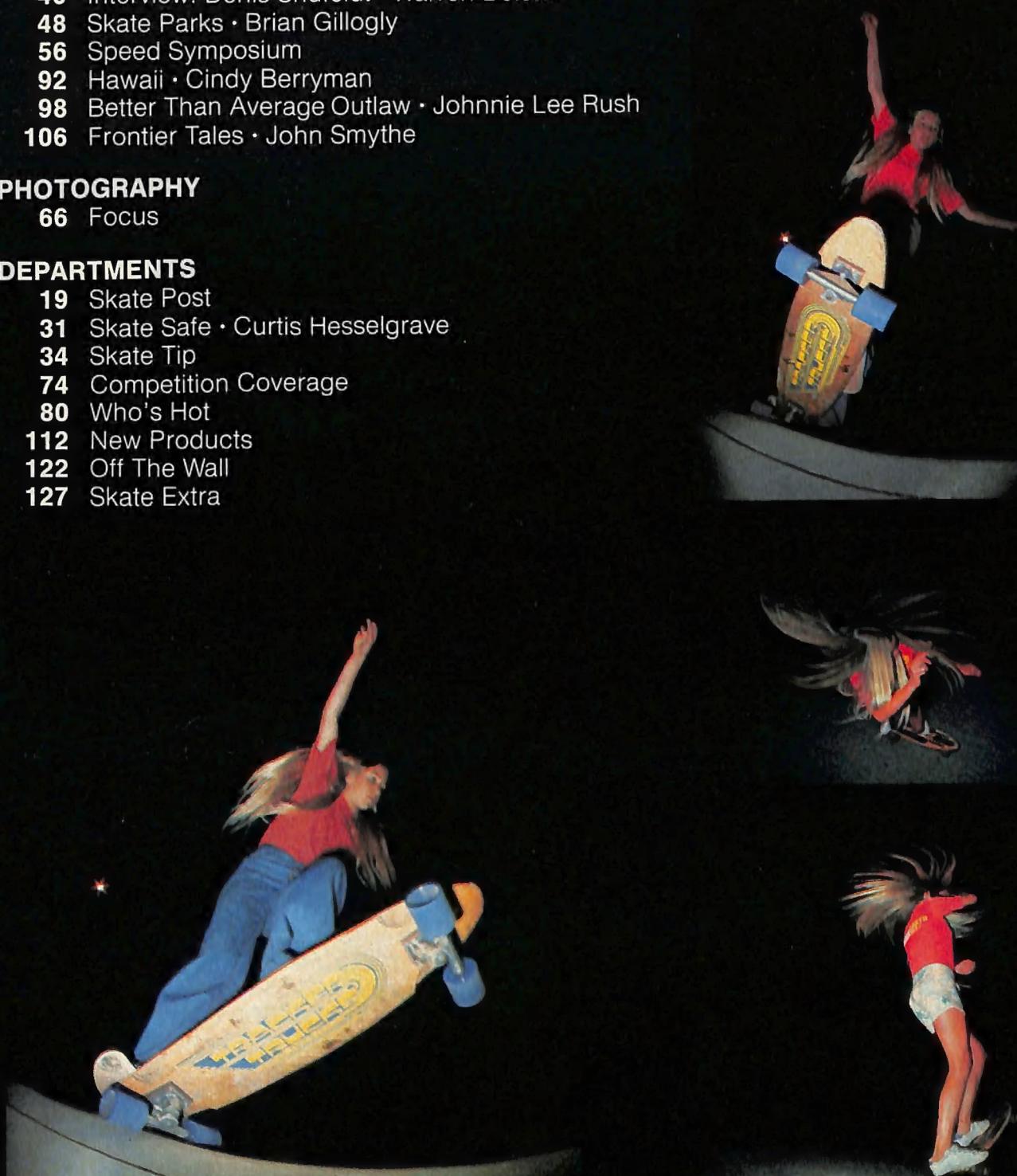
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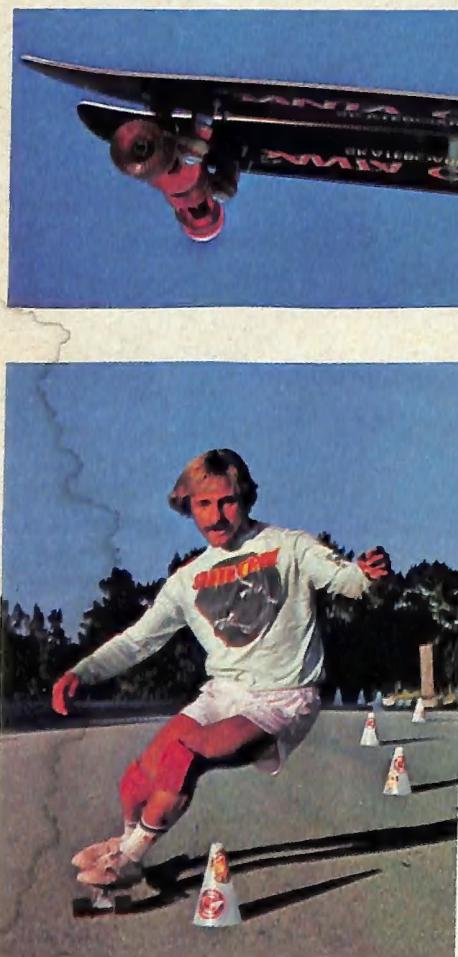


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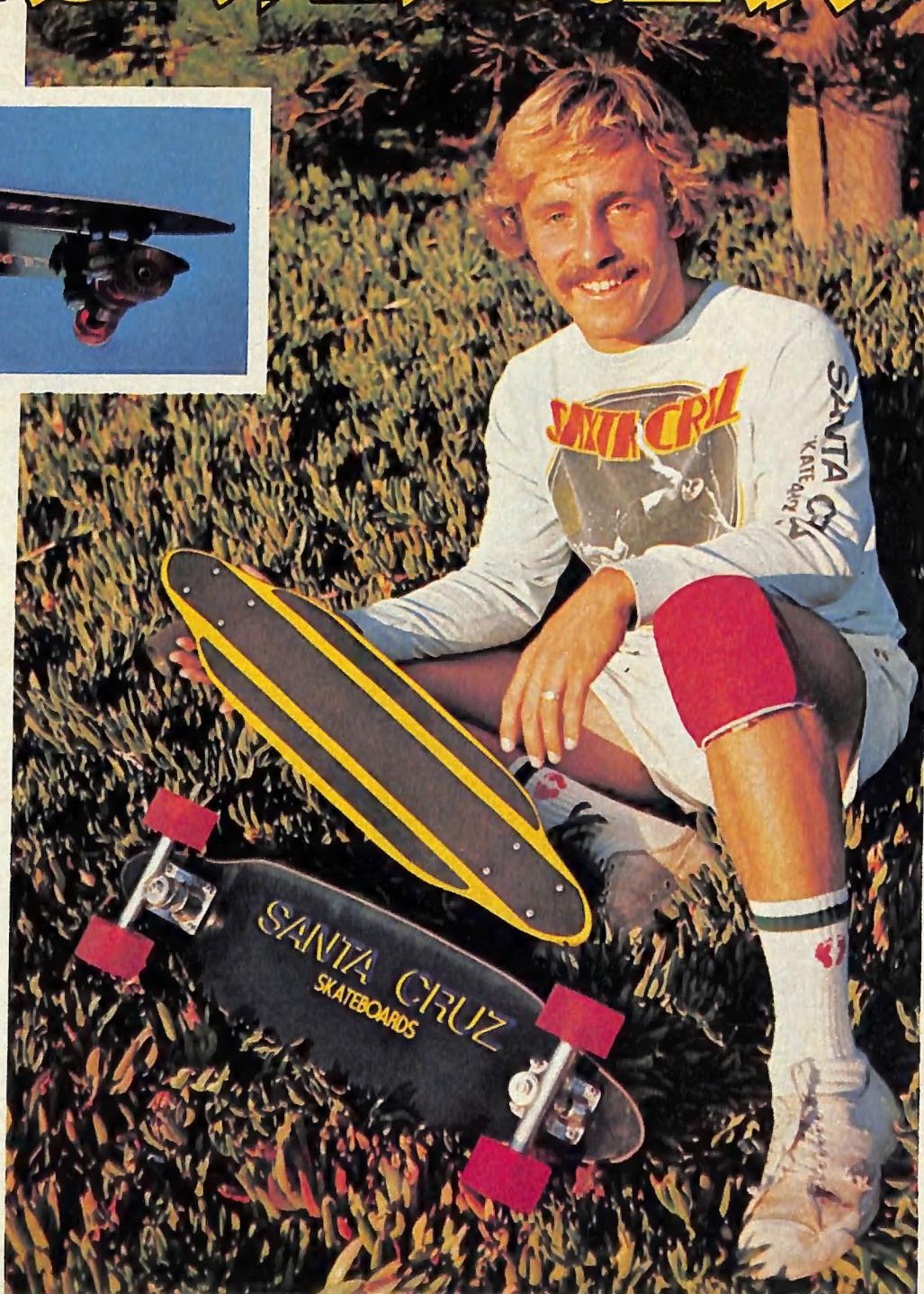
CONTENTS SPECIAL: The ever-graceful Midnight Delight, Laura Thornhill, spinning flowing circles and lines at Carlsbad and La Costa. Photos: Warren Bolster. ON THE COVER: Jay Adams working the Carlsbad airways.

SANTA CRUZ SKATEBOARDS

KICKTAIL MODEL



John Hutson shown running through the cones, slingshot accelerating from one cone to the next. John, coach of the Santa Cruz team, is one of the top professional slalom riders. The Cutaway model, designed by John Hutsq, is the most controllable board due to a combination of flex and Torque Control.



THE SANTA CRUZ SKATEBOARD TOP IS LAMINATED UNDER EXTREME HEAT AND PRESSURE USING KILN DRIED HARDWOOD AND EPOXY GLASS PRODUCING MAXIMUM STRENGTH AND FLEX RETURN. AVAILABLE IN STANDARD W/CAMBER, CUTAWAY W/CAMBER, AND KICKTAIL, FLAT W/KICK. SEE YOUR SKATEBOARD DEALER FOR MORE INFO, T-SHIRTS AND DECALS.



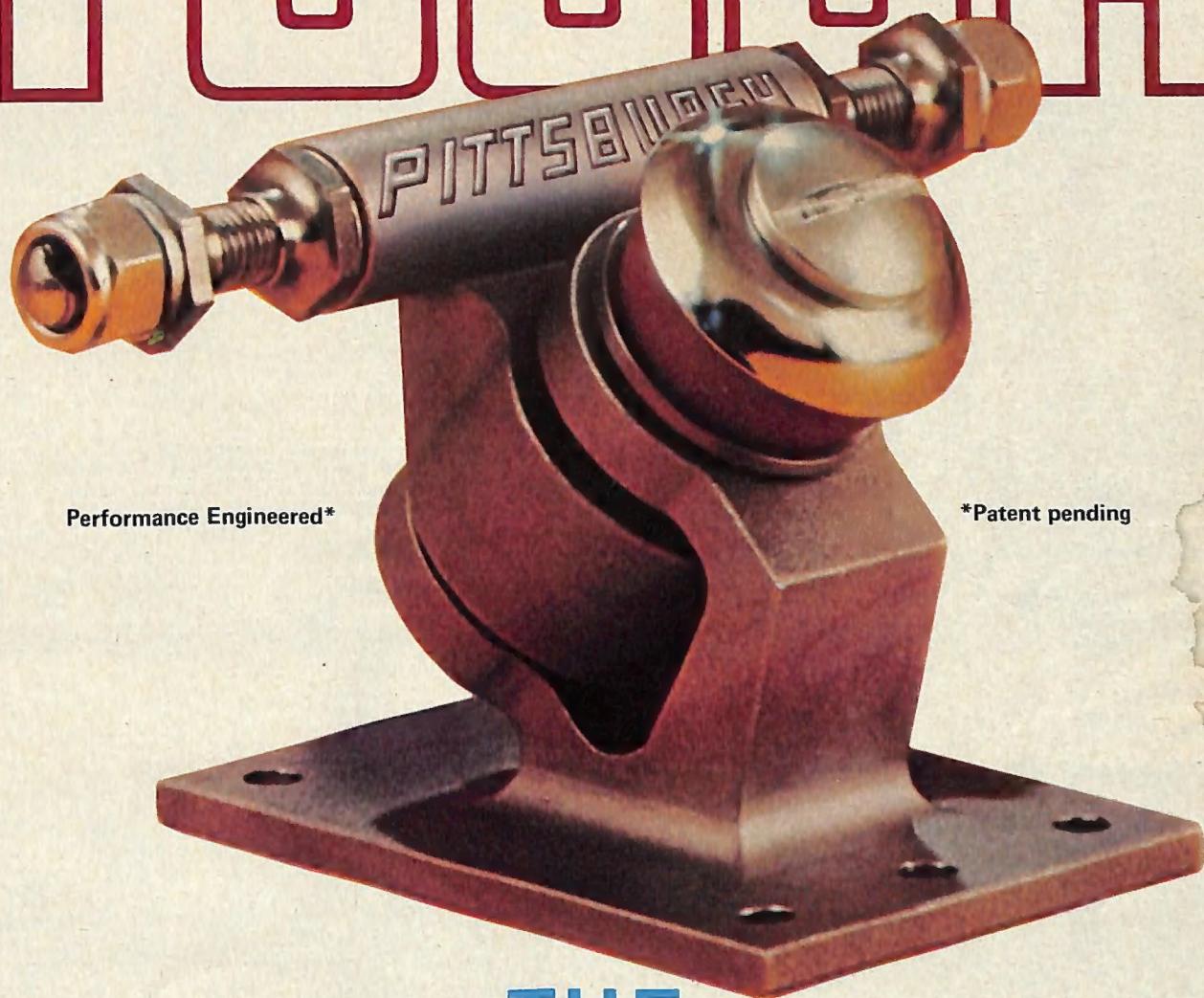
BEARINGS



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SMOOTH

HOBIE



GREGG WEAVER PROFESSIONAL MODEL: At last! Hobie presents the Weaver Model you've been waiting for. Whether he is doing some stylish cruising or ripping the tiles off a pool, Gregg has always used wooden boards of his own design. It took over a year of research to develop the right design and to find the master craftsmen to produce the Gregg Weaver Model. The board is a 30" kicktail featuring three layers of rare hardwoods laminated together under tremendous pressure at the famous

Maherajah Water Ski factory. The Weaver Model combines functional excellence with classic esthetic beauty. We recommend it for all-around high performance skateboarding, and especially for banks, pools and skate parks (nine out of ten pool riders interviewed in last month's *SKATEBOARDER* preferred wooden boards). Once you ride a Weaver Model, you will agree with Gregg that it is absolutely the finest wooden board in the world!



HOBIE HUSTLER

24" fiberglass board. ACS 430 trucks and Hustler wheels with precision bearings. A great all-around skateboard.



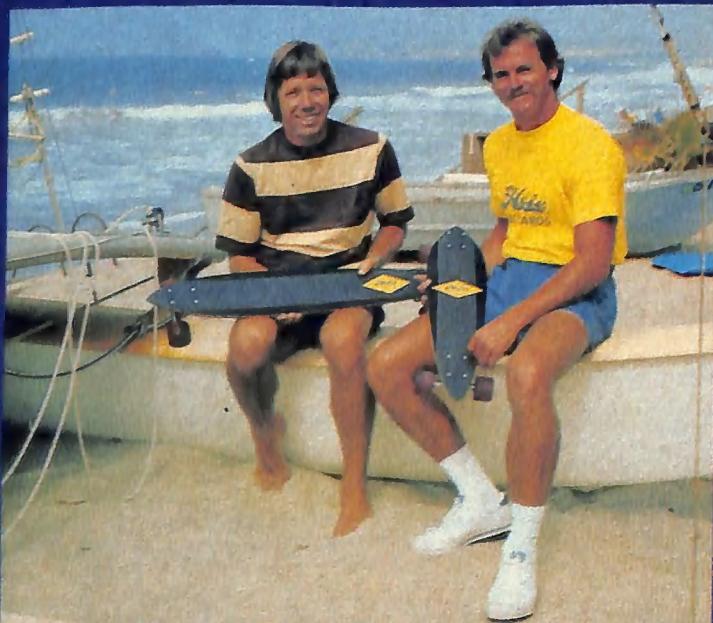
HOBIE COMPETITION

24" or 27" fiberglass board. ACS 500 trucks and giant Competition wheels with precision bearings. Gregg Watson set a new Guinness world distance record on his Hobie Competition. He skated 1000 miles without having to change a single part!



HOBIE SURF FLEX

24" or 27" hand laminated fiberglass kicktail. Incredible workmanship with a far-out splash deck. ACS 500 trucks and Competition wheels.



THE HOBIE FLEX: The new Hobie slalom boards are being designed and tested by veteran racer, Bob Skoldberg. Bob is one of the all-time top competitors in the slalom events, and has won nearly every major speed and obstacle course race that has been held. This summer he won the down-hill speed race and placed third in the slalom at the Northern California Pro/Am contest and was the "Grand Champion" at the Magic Mountain Master's Contest. He just recently won the speed race at the Long Beach World Contest. Bob is testing different slalom board designs utilizing laminated maple and fiberglass to develop a light, snappy, Hobie Flex board. If you are into slalom, watch for the Hobie Flex to appear on the scene in November.

Hobie Alter, world famous designer and innovator in the world of fast action sporting equipment, discusses experimental slalom and speed board prototypes with Bob Skoldberg.

IF YOU WANT THE BEST IN THE WORLD

POWER



Mike Weed and Gregg Weaver Professional Models are available with either ACS or Bennett Trucks and Hobie Competition or Road Rider Wheels.

MIKE WEED PROFESSIONAL MODEL: Mike is known as an excellent all-around skater. This summer his 3rd place finish in the pro slalom at the big YMCA La Costa Contest was followed by a second in freestyle at the Magic Mountain Masters Contest, and a 3rd in freestyle (worth \$850.00!) at the Long Beach World

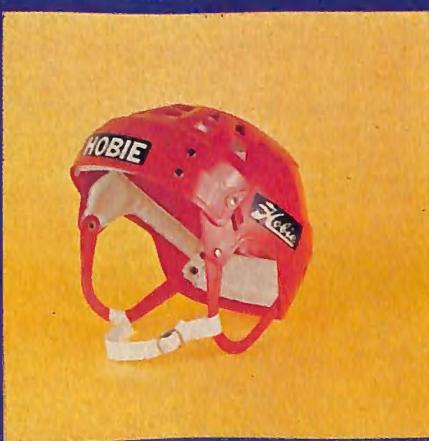
Contest. Mike is also one of the greatest when it comes to riding all types of radical terrain. He has designed his Pro Model to perform well in all phases of skating. The Mike Weed Model is a 25" hand-laminated fiberglass kicktail with a bright orange splash deck and a special decal showing Mike ripping the famous Pipeline!

HOBIE PROTECTIVE EQUIPMENT: We call it PROTECTIVE equipment because the professional skaters were the first to recognize the importance of wearing safety gear. They know how much depends on being in top shape for competition. Bruises, breaks, scrapes, and road rash shouldn't be an everyday part of your skating. Daily maintenance of your skateboard, common sense, and the use of safety equipment, will allow you to enjoy

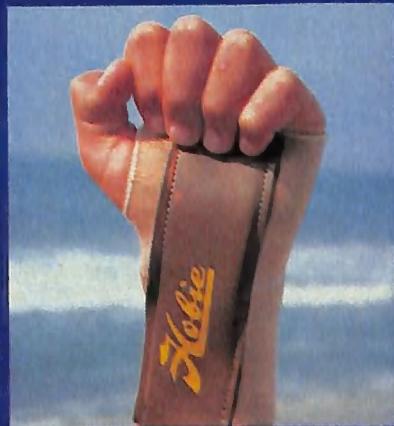


more time skating! The development of the urethane wheel brought skateboarding back from the crash of the 60's. Safety equipment will keep the sport here through the 70's and 80's. If you are serious about skateboarding, then you should be serious about safety!

Hobie PROTECTIVE equipment includes helmets, wrist braces, elbow pads, knee pads, "Freestyle Paw" gloves, and "Super Surface" for the deck of your board.



Hobie PROTECTIVE helmet is lightweight, but exceptionally strong. It is made by Jofa and adjustable to fit all sizes.



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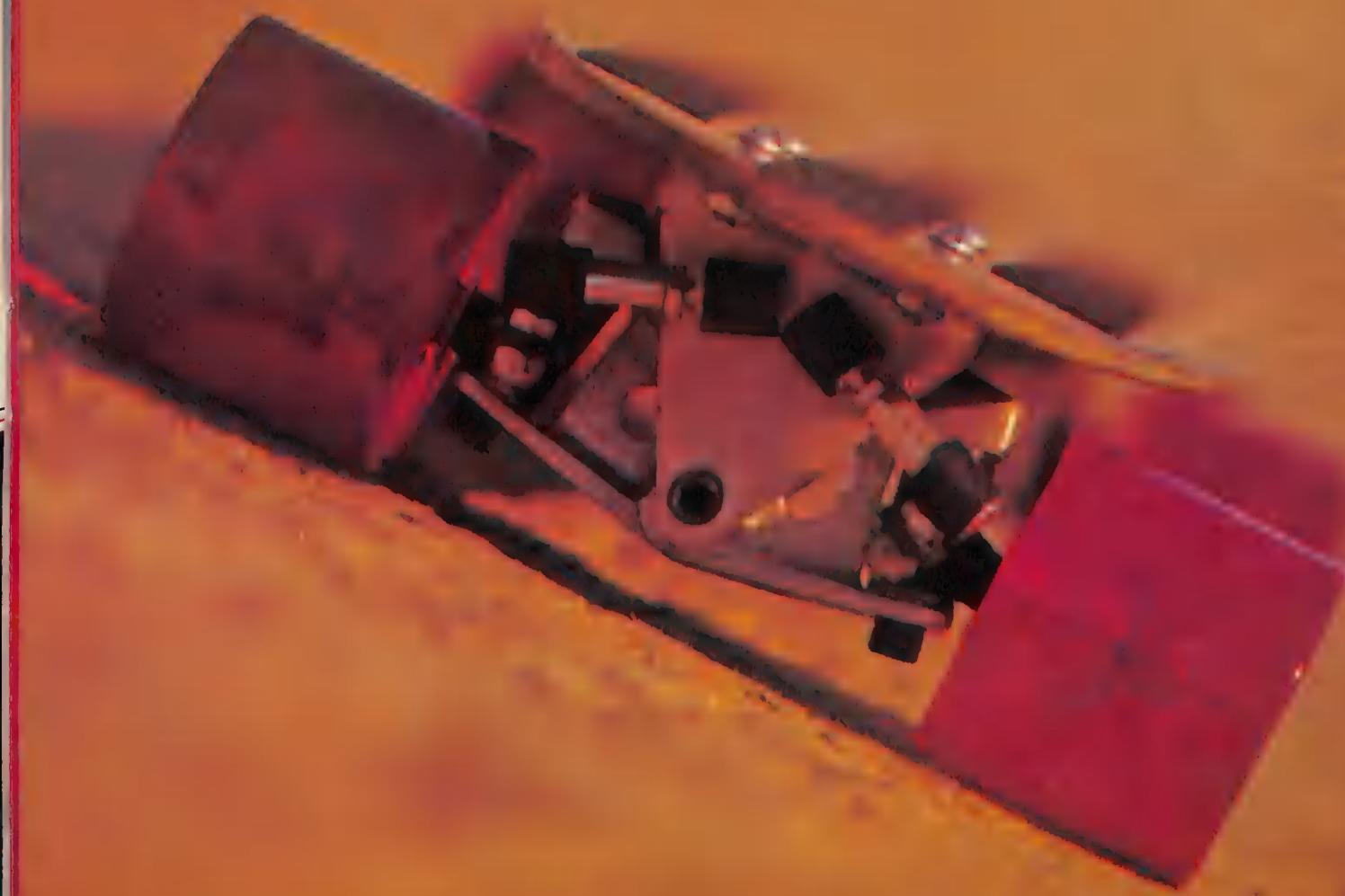
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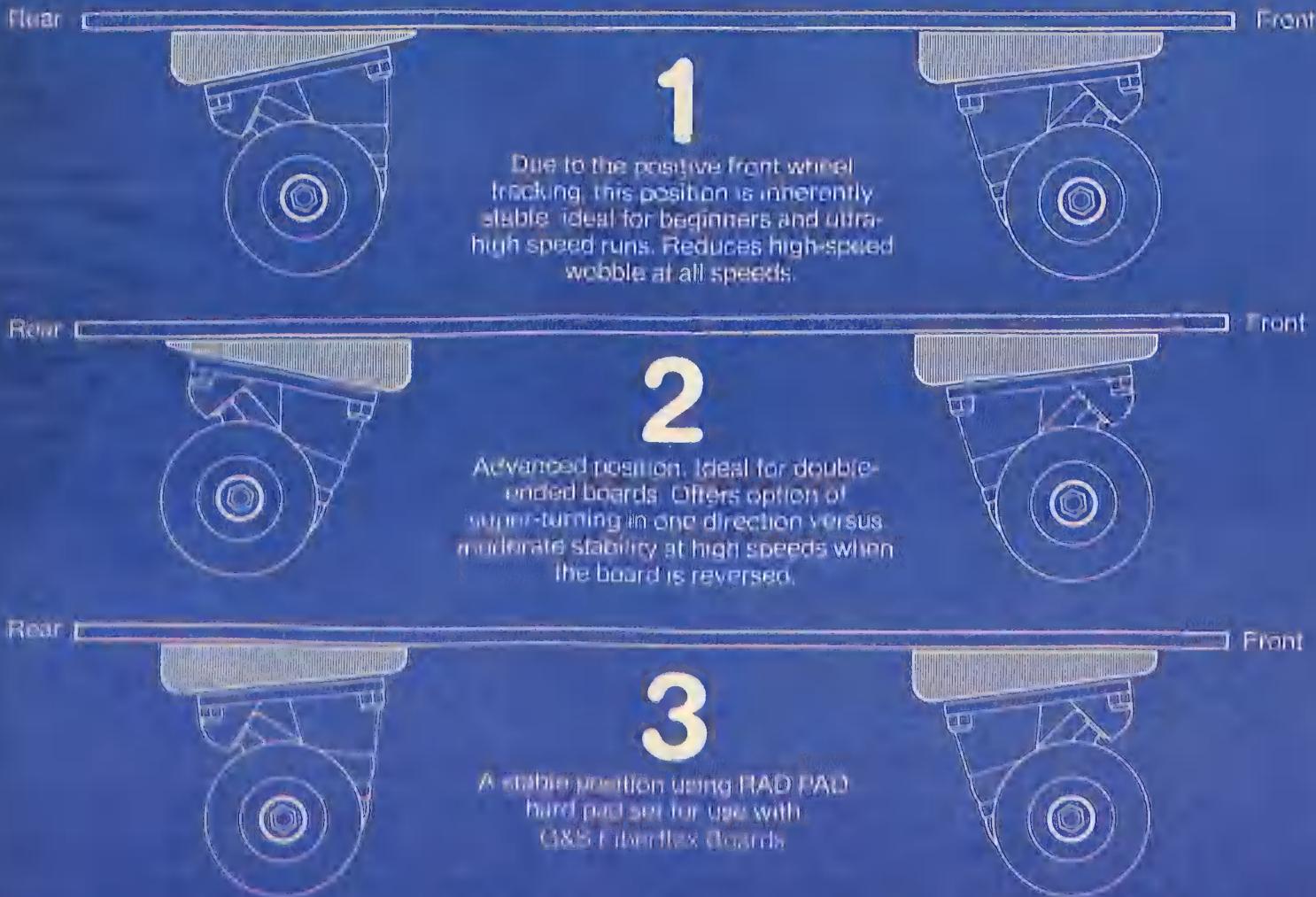
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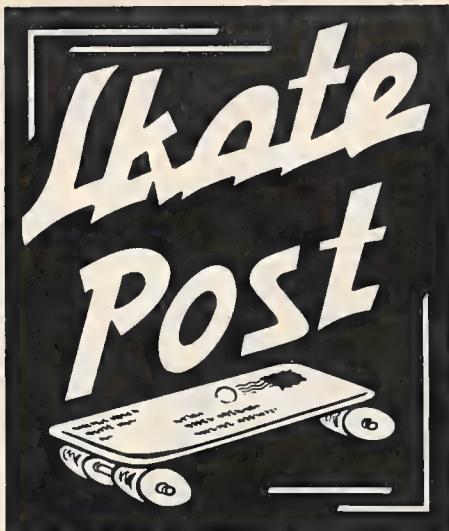
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POSITIVE VIBES

I feel that you at SKATEBOARDER are beginning to give recognition to skaters in other states. I'd like my picture in your magazine, too, but I'm not getting worried. So to all you East Coasters, take it easy, we'll get our chance. But for now, just do what my all-time hero Gregg Weaver does: skate for the fun of it, and "take it easy." Right, Gregg? And like Gregg does, making people appreciate you is what counts. As Gregg Weaver's number one fan, I should know.

JAY FISHER, Pawtucket, Rhode Island

I just wanted to tell you that I have talked to many of the pro skateboarders, and have found a good many of them snobs, but not Russ Howell, Steve Cathey, Laura Thornhill and Roy Jamieson. I think they deserve some credit, and I thought you should know.

MARK BAYLIS, Edison, New Jersey

Could you please send me the address of Gregg Weaver?

PAM MASTERSON, Carlsbad, California

NO MONOPOLY

Ever consider doing some coverage on the state of the art here in the great Northwest? Skateboarding talent is all over up here, particularly in the Portland and Seattle areas. So come on! Southern Cal doesn't have a monopoly on the hot boarders, nor even interest and enthusiasm.

JIM REYNOLDS

You people seem to cover all of the West Coast and Florida. What about the Northeast? Listen, you guys, we have some pretty hot riders right here in New Jersey. Why don't you come to the Northeast?

TERRY BAUER, South Orange, New Jersey



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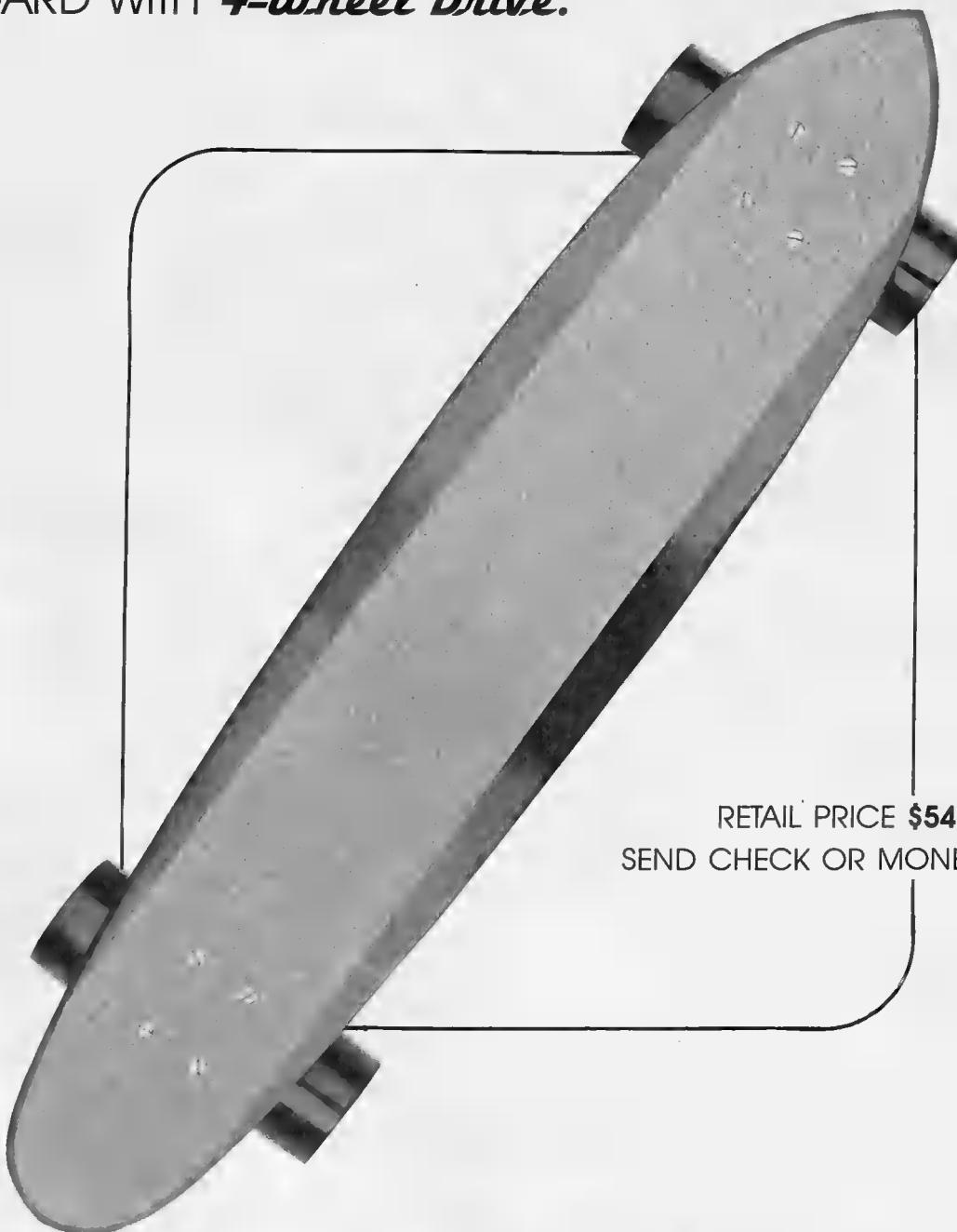
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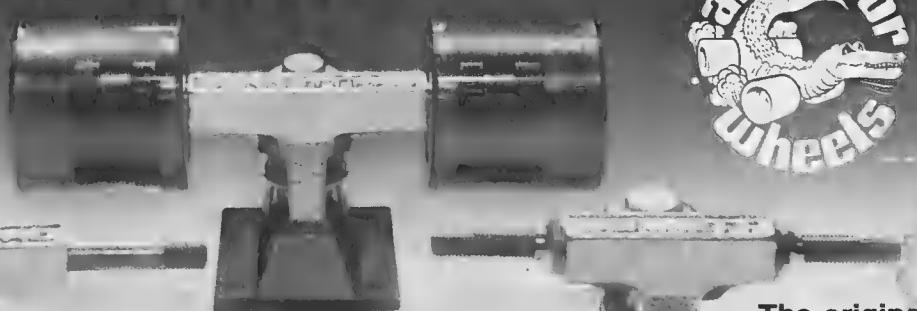
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Hey, I'd like to let you guys know that not all the skateboarders are down in Southern Cal. Up in San Francisco and Berkeley there are some exceptionally good skateboarders. Some hit 45 m.p.h., while just fooling around. We have hills that would make your eyes pop out! 45° half-mile runs, long curving roads that make you feel like you're on a road racer goin' 60 m.p.h., instead of a skateboard going 30 m.p.h. If any of you are up here, drop by John's Skateboards at Telegraph and Dwight Way in Berkeley, and we'll direct you.

BERKELEY CHOATE, Berkeley, California

DESPERATE

Even though we get SKATEBOARDER down here in Brazil, I haven't read any letters from here in the Skate Post section. So, I decided I'd write so you could get an idea of how this far-out sport is going down here . . . In school, the kids are allowed to ride during lunch period. Everybody's into freestyle and downhill. But there's one big problem: the prices. I MEAN IT'S UNBELIEVABLE. The only things you can get down here are various Torlay models made of plywood and rubber wheels. And for that you pay \$28.50! You can also get one with rubber wheels and acrylic board, but you pay \$50.50! Or you can get a Hang Ten which costs over \$100 . . . I'm not kidding, the kids are in need of good boards for their money. I mean we're DESPERATE down here.

ERIC SMALLWOOD, Brazil

ADDRESSES NEEDED

I'm really turned on to skateboarding and would like to do something about a skate park here in Spokane. What I need are some people to contact for info on marketing reports, sizes of parks, capacities, control, seasons, operation costs, fee schedules, etc.

KEN ROBERTS, Spokane, Washington

For addresses and telephone numbers of associations and skate park concerns, see our new SKATEBOARD DIRECTORY . . . Ed.

SUGGESTIONS

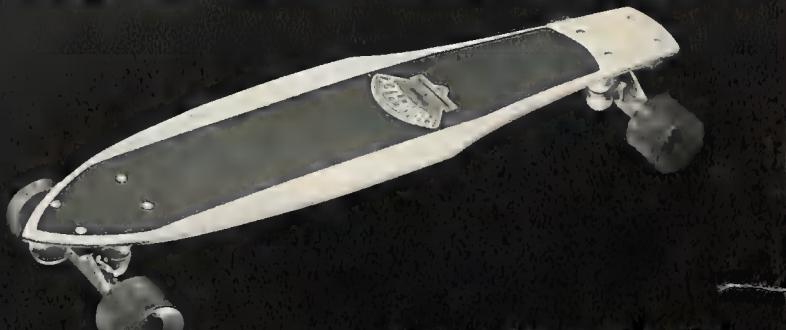
From what I can see, you guys (and gals) put together a pretty good magazine. But there aren't enough issues for the year. Bi-monthly is not enough. Now this is my own suggestion. Why don't you "try" it on a monthly basis and see how that works.

DAVID McDONALD, Stockton, California

I have a suggestion to improve your magazine—make it about 50 pages longer!

DAVE GROVE, Sweet Home, Oregon

What's The Difference?



Henry Hester Model

For the past year, Henry has been working with us on a cutaway-type Fibreflex for the ultimate in slalom performance. His model is the result of what he has found to be the best...the board that he has been winning with.

It's a different type cutaway that Henry rides surfer style, with his trailing foot working on the narrow section. He compares the action to a narrow slalom-cut snow ski, which shifts edges much quicker and sharper, and doesn't require as much side-to-side movement.

With his model, Henry uses Tracker Trucks and Road Rider Wheels. The new Henry Hester Road Rider wheel is a natural with this design. It all makes for a very positive and extremely fast board.

The Fibreflex torque and snap, the camber, the deep cutaway, Tracker Trucks and Road Rider wheels all add up to a board that I depend on in big-money events...it pays off.

Henry Hester



Stacy Peralta Warptail

This solid wood board is designed to excel in freestyle, banks, pools, or parks, with all-around stiff-board performance. The Stacy Peralta Warptail Model comes in lengths of 25, 27, 29, and 32 inches. The Warptail is in between a normal kicktail and a flat board, and is designed to hold your foot securely without trapping it. Your foot can leave easily when it's necessary, which is vital for radical and/or creative wall riding.

Stacy's model also features a blunt, wide nose, with lots of room for nose wheelies and freestyle footwork. The overall board has a comfortable width without being too wide, so that it won't tip. The thickness is a little under the average for lightness.

Stacy uses Tracker's new Hattrack Truck, along with Sims Pure Juice Wheels for a model combo that gives speed plus control for incredible and continuous wall-to-wall, coping-to-coping rides. It's a radical scene to behold.

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Stacy Peralta

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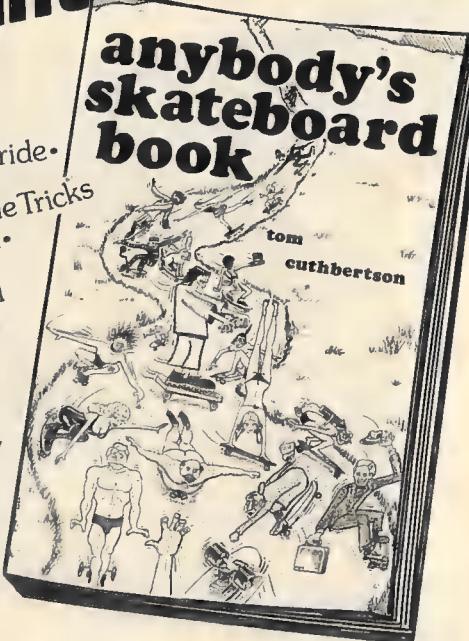
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Announcing Skatepark-Montebello!

The world's first major recreational park designed exclusively for skateboarders!

Phase I, covering nine acres, opens late November/early December, 1976.

Phase II, covering seven acres, opens summer 1977.

Sixteen acres of freestyle areas, slalom runs, drag runs, grand prix track, bowls, the Hang Ten Pro/Am Shop, and much, much more... Open every day, closed only when it rains. Illuminated for night action!

Maximum traction plus maximum speed and safety on special-finish smooth concrete surfaces (no asphalt).

Skatepark-Montebello is designed to match your individual skill! This is what you'll find in just Phase I —

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The Intermediate Area: Covers 18,400 sq. ft. with 440 lineal feet of slalom & drag runs, 800 sq. ft. of freestyle, and 2,100 sq. ft. of bowls.

The Advanced Area: Covers 103,000 sq. ft., with 2,450 lineal feet of slalom & drag runs, 1,800 sq. ft. of freestyle, 5,500 sq. ft. of bowls, 500 ft. grand prix track, pit area, and 280 ft. rope tow!

Skatepark-Montebello is being constructed in the city of Montebello, just off the Pomona Freeway, about ten miles from downtown Los Angeles. The Park fronts on Via Compo, is east of Wilcox Avenue, and between Schurr High School and a shopping center.

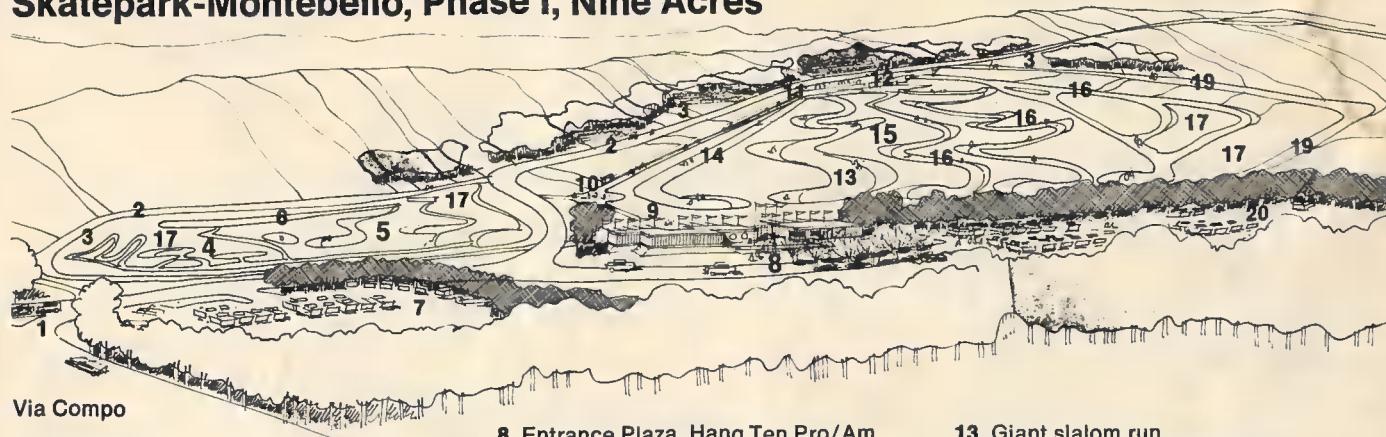
Admission Charges:

\$1.00 per hour for Skateboarders.
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Skatepark-Montebello, Phase I, Nine Acres



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- 9 Pit area
- 10 Start 280 foot rope tow
- 11 End rope tow
- 12 Skateboarder launching plaza

- 13 Giant slalom run
- 14 Electronically timed drag run
- 15 Advanced Area
- 16 Individual slalom runs
- 17 Freestyle areas
- 18 Bowls
- 19 Grand Prix track
- 20 Parking, 160 cars

Get Your Membership Card Now!

Every person using Skatepark-Montebello for skateboarding **must** have an Official Registered Skatepark-Montebello Membership Card in order to purchase admission tickets (spectators will not need membership cards).

Print your full name, and complete address (be certain to include zip code) on a post card and mail to:

Recreational Park
Development Corporation
580 Broadway, Suite 219
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An official Membership Application will be sent to you by return mail.

Act now, so you'll have your official personalized membership card in plenty of time for the Park's Grand Opening. Membership Applications are also available at some skateboard retail shops, and will be available at Skatepark-Montebello after the Grand Opening. Don't wait until then; get your Membership Card now.

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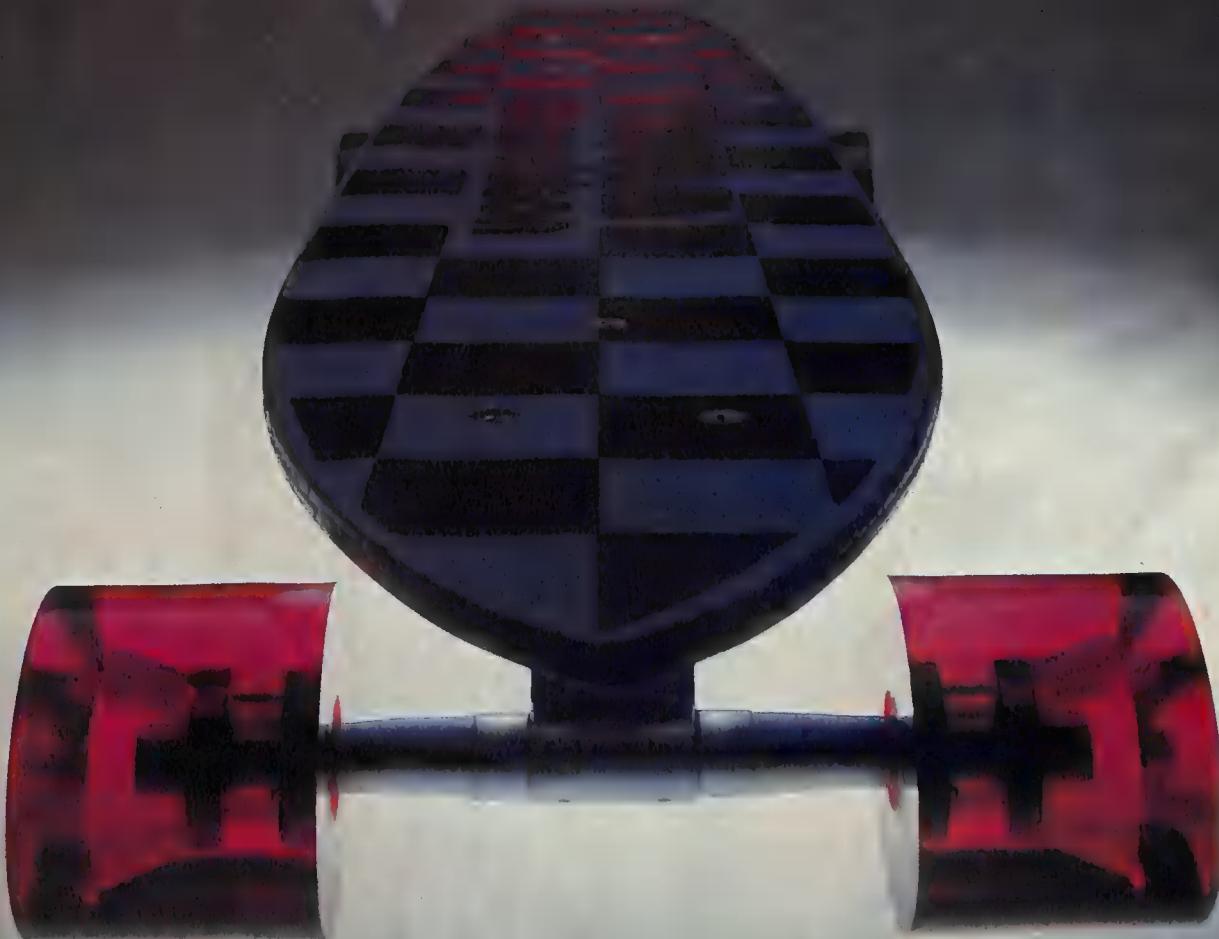
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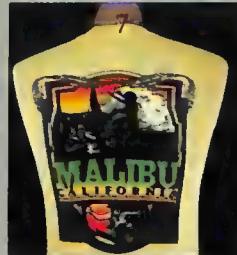
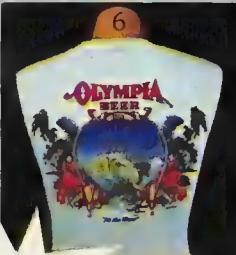
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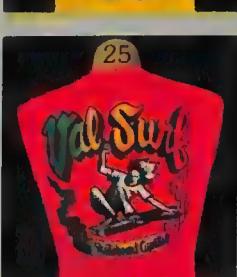
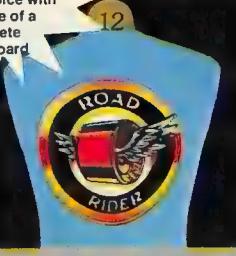
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RELAXATION IS THE KEY

by Curtis Hesselgrave

One of the most important parts of performance skateboarding is relaxation. From the beginner through the most seasoned pro, keeping the body in a relaxed condition is totally beneficial.

The type of relaxation referred to is not when you feel like jelly, or the complete letting go that you do when you sleep. What we mean is a living, dynamic state in which your body works at maximum efficiency. The reason relaxation permits maximum efficiency is that only the muscles that are needed to perform the action are used, and the rest of the muscles are allowed to rest and conserve strength. This permits greater blood flow to the relaxing muscles so that when they are called upon to work, they have maximum strength.

Here is an example of how much more difficult it is to perform action when you are tense. First, stiffen all the muscles in your arm and pick your skateboard up by the tail so that the board stays parallel to the ground. You will notice that it is difficult to move and lift when all the muscles are stiff. It is as if the body were fighting itself. Second, let your arm relax completely so that you can feel, when you stretch it out in front of you, that the weight seems to be all on the underside of your arm. Now lift the skateboard the same way. Pick it up by the tail, keeping it parallel to the ground. This time it should feel very easy to move in any direction, and that lifting seems easy and the board seems lighter.

These examples show the two extremes between stiff and relaxed. Naturally from this test you can see that it is easier to perform any action when you are relaxed. Yet it is surprising how often people tense up before they start a maneuver.

Now let's use an example from skating. We will begin with one of the

most basic of maneuvers, a simple "S" turn. Get on your board on a flat surface, give yourself a couple of pushes, put your arms out and stiffen all your muscles. With all muscles stiff, do a simple "S" turn (a right turn, then left turn). You will probably notice that you look and feel pretty funny, and also it is very difficult to be sensitive to the board and the flow of the turns. Begin again, and this time before you push off, shake your body lightly up and down (by bending your knees) so that all the muscles get loosened up. Then push off, and maintaining a relaxed feeling with arms outstretched, make the "S" turn again. This time you will feel all the sensitivity of the board very clearly, and the flow of the turns will be smooth and easy.

Progressing to more difficult maneuvers, we will now look at bank kickturns. As you begin to go up the bank, stiffen your muscles so that your body is fairly rigid. You will find that it is more difficult to find the proper time to begin your turn, and that it is much more difficult to keep balance properly. As you begin to go up the bank on the second try, let your body feel like water, and very fluid. Feel that the weight is on the underside of your arms, and your weight is over the board. This time it will be easy to get the timing on the kickturn, and your balance will flow right through the maneuver.

It is a good idea to try these tests a few times, even though they might seem simple and obvious. The reason is that it is a good idea to consciously

RELAXATION. ". . . A LIVING, DYNAMIC STATE IN WHICH YOUR BODY WORKS AT MAXIMUM EFFICIENCY." GREGG WEAVER OPERATING LOOSE AND RELAXED DESPITE ELEVATED INTENSITY AT THE SOUL BOWL.

make extreme examples for yourself so that you can really feel the difference. If you train yourself to understand what your body is really doing when you perform maneuvers, you will be able to correct many of the problems you have. This holds true not only for maneuvers you already know how to do, but when you are learning new tricks, it really helps to figure out the right way to do them.

Learning new tricks is especially difficult if you are holding some part of your body stiff as you are trying to get the hang of the trick. It is just like when you are trying to do the "S" turn example when your body is stiff like a board. It is difficult to feel the sensitivity in the board and your body, therefore it takes you longer to learn the trick. So remember when you are learning new moves or perfecting old ones, let your body relax and flow.

Finally, relaxation when skating is also protection against accidents. When you are relaxed, you can feel much earlier when a fall is going to happen, and get ready or easily step off and run it out. You will find yourself much more in control of all your motion when you relax.

Safety in skateboarding comes from being in control at all times, control comes from diligent practice, practice produces familiarity with the moves and relaxation. If you begin your skating consciously thinking of relaxing, you will achieve control much more quickly in all you do, so stay loose, stay relaxed, and skate safe.



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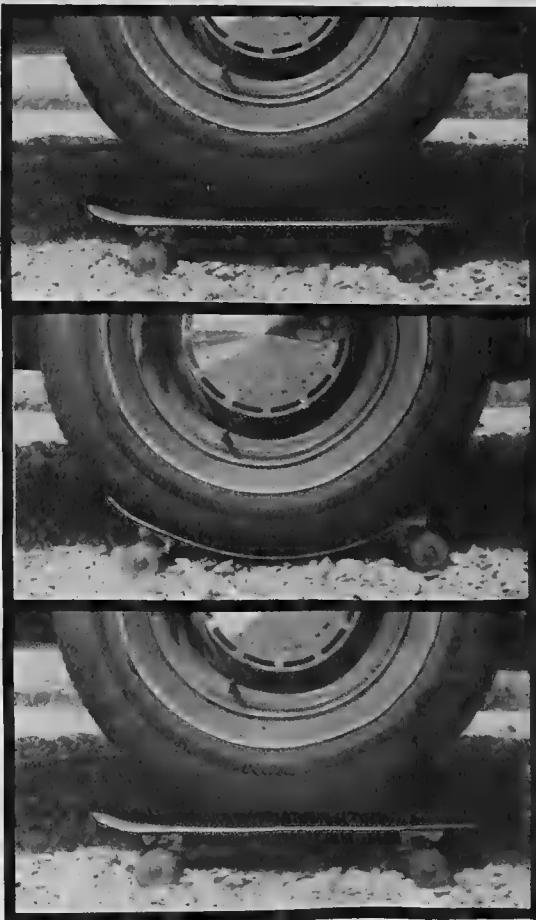


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SKATEBOARDER TIPS

The Nose Wheelie and other Variations

by Bruce Logan

The nose wheelie is one of the basic freestyle maneuvers. Anyone who is serious about developing themselves in freestyle should learn at least the basic nose wheelie. In recent years, many people have gotten really hot, and a lot of new tricks have been invented, but the nose wheelie, one of the oldest tricks in skating, is still one of the more spectacular maneuvers that you can do. In almost every contest, a well-performed nose wheelie stokes

the crowd, plus just the personal satisfaction of gettin' up on the nose is fantastic.

The nose wheelie was invented by John Fries in 1963. John was on the Makaha Team, and was the overall winner at Anaheim in 1965, when Torger Johnson won the freestyle, and I took second.

I first learned to do nose wheelies in 1964, and it is still one of my favorite tricks. The basic two-footed wheelie is a pretty simple maneuver that anyone can learn. It takes a little more practice to do some more advanced versions, such as right turns, left turns, circles, and holding it steady. Much more experience is necessary to go down hills holding a wheelie, but it is possible—and a rush!

To learn to do a basic nose wheelie, start on a flat area where you have some room. Make sure that there are no cracks, rocks, or anything else that might stop your wheels. At first, you need all your concentration just to get the feel of the balance point and the tilt of your board; anything that could stop you would just be a hangup.

Begin by giving yourself a couple of pushes and by putting your forward foot on the nose, then bring your back foot up and place it just behind the front foot, as if you were hanging 10. At this point, all four wheels should be still on the ground. Now bend your knees a little and arch your back slightly. Tilt the board only just a little at first. Do this repeatedly until you can easily go a few feet on the nose. Once you have begun to master the balance point, try it with a little more speed, and hold it longer. Be careful not to get too much speed as you are learning, because if you fall off forward, it really launches you.

Now that you can do a basic wheelie going straight, you might want to begin to turn it right and left. If you want to turn right, begin going straight, shift your weight to the right leg, bend your knees a little more and arch your back slightly more to the right. Now just feel the flow of the turn, let your balance adjust, and flow through the arc. As you begin to carve left, reverse the move. Put your weight on your left leg and arch toward the left, and ride it out.



THE KING OF THE OLD BLACK HILL...BRUCE COULD TAKE IT ALL ON TWO WHEELS (FAR LEFT). FLYING THE WIND WAVES ON A HIGH-SPEED NOSE WHEELIE (LEFT). BRUCE SPINNING LATE EVENING CIRCLES WHERE THE ROAD MEETS THE SKY, LA COSTA (BELOW LEFT). PHOTOS: BOLSTER.

To carve an arc turn into a 360° circle, you need to use your knees to adjust the arc of the turn. It is not possible just to set your arc and then carve it. You need to use the inside knee to adjust your arc. Your knees will be moving slightly toward the inside, and then again out, adjusting the arc. This makes a more perfect circle.

To hold a nose wheelie steady, you should begin with a couple of slow pushes. Next get up on the nose. As you slow down, find the precise balance point, which is the line between the ground, up through your trucks, through your center of gravity, and out through your arms. As you slow and stop moving, you will use your knees and upper body and arms to adjust your balance back and forth so you stay positioned right above the trucks. By doing this method, you will find that you will be doing a little forward and back wobble, which will keep you centered over the balance point. Doing it this way, you can hold a wheelie almost forever. I've seen Skitch Hitchcock hold one for ten minutes.

One-footed nose wheelies are done by placing one foot on the nose with the arch of your foot over the trucks. Press down with the ball of your foot and let the other foot swing back and forth to adjust balance. You should eventually be able to let the free foot

hang fairly straight down without too much movement. Your center of gravity (center of your hips, about 2" below your navel) should be balanced over the foot on the nose.

The backward nose wheelie is one of the hardest tricks in the family of nose wheelies, next to the nose-to-tail wheelie. Begin by putting your feet on the board, heels to the nose. This will be similar foot placement to the regular two-footed nose wheelie. In other words, one foot will be slightly further back, with the point of the heel in front of the trucks, the other foot also has the heel slightly in front of the trucks, but not as far. Now as you are rolling along facing the tail of the board, knees bent, body slightly bent forward at the waist, arms outstretched toward the tail, push your hips back (toward the nose) to get the board to go up on the front wheels. To maintain balance, use your knees and upper body, always using your center of gravity to do most of the control.

The nose-to-tail wheelie is the hardest of the nose wheelie family because both feet are on the board, and the body is turned slightly sideways. Begin with your front foot on the nose, with the ball of your foot past the trucks and the arch of your foot over the trucks. Your foot should be straight above the mid-line of the board. The back foot should be going

across the board on the tail. Shift 90 percent of your weight over the front foot and leave 10 percent of your weight on the back foot. The fact that your weight is split between your front and back foot is what makes the nose-to-tail wheelie so hard.

Now, what I would like to get into is the downhill-speed-run wheelie, last but not least, because it is one of the most dangerous applications of the nose wheelie. Before you attempt this, make sure your action bolt where your rubbers are located is tightened all the way, as the trucks have a tendency to wobble at speed. This also means that your balance adjusting movements have to be more subtle, otherwise you will start wobbles.

Begin at the top of the hills and get your two-foot nose wheelie going really stably. Start down the hill. As you are picking up speed and moving faster, remember that at this point you are committed. Safety gear is mandatory for this type of run. As you go faster, you must arch further back so as to compensate for the speed and slope of the hill—a forward fall at 35 is a tough one to roll out of, although it is possible. It is a good idea to practice your rolls on a flat, grassy place just so that you can do them without thinking when you need them.

If you learn to do all this, you will be well on your way to being a top skater.

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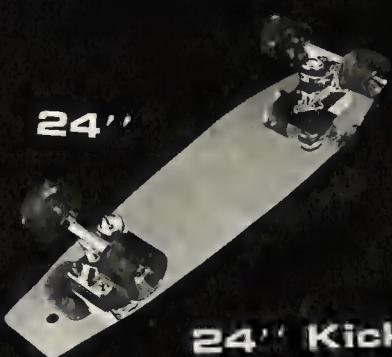
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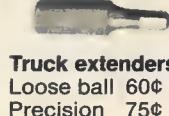


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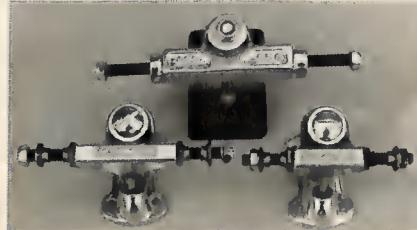
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SKATEBOARDER INTERVIEW: **DENIS SHUFELDT**

by Warren Bolster



Denis Shufeldt. The name brings to mind images, years past, of a shirtless longhair, wearing only Levi's and gum-soled shoes, rifling the fresh, steep asphalt of La Costa. Very advanced for that time, Denis was the first person to put a high-speed body fairing to use, and with outstanding success. Rumors of his courage and speed on stock 24" skateboards created a mystique that still surrounds him today.

Our first encounter with Shufeldt was no less than a revelation; and, unfortunately, a

story too long to go into at this time. When we get around to doing the La Costa story, it will, however, begin on the first page of the first chapter.

It was at La Costa on many future encounters that we came to know the man well. Words like positive, direct, intelligent, responsible, well spoken, soulful and disciplined all describe him very well, and these traits have allowed him a large degree of identification and influence in the sport. Denis could be said to be more in touch with the sport at all levels than

anybody, and because of this, he's provided a vital function in many areas at a time when skateboarding needed someone to lay the groundwork for the future. As can be said of few others, "his mama didn't raise no fools." We here at SKATEBOARDER have often had cause to wonder what direction the sport would have gone without his guidance in so many areas.

As a skateboarder, Denis' mature, precise, individual style is a showcase of the art. Those who know him still think he's the fast-

est racer they've ever seen. When Denis starts to talk of long, twisting mountain speed runs, his eyes start to glow like I haven't seen them in years, and he drifts into another world very much compatible with his other two major interests—surfing and skiing. They're all downhill sports, and Denis seems to understand them very well. I interviewed Denis in two parts at his North San Diego County home. In contrast to another mellow North County resident—Gregg Weaver—Denis had a lot to say.



CASUAL LINE CALCULATION AT SPEED, LA COSTA.

How did skateboarding all begin for you?

For me, skateboarding began when I was just about eight years old. You know, I knew surfing existed, and I wanted to do that, and it was just more or less another form of entertainment, you know, something to get off on. We were just using 2 by 4's and steel skates, our sisters' skates pulled apart and nailed onto a 2 by 4. It was just riding and having fun . . . that's when it all started.

Who was influential to you in your early days?

Tommy Ryan was the first person that I ever saw on a skateboard in a picture in a paper, so I'd say that was the first person, as far as knowing there was someone else out there that did it and was getting recognition for it. And later on, in '63 and '64 through '65, I got to know Tommy when I rode for Gordon & Smith Fibreflex Team, and I'd say Vince Turner and Skip Frye, Willie Phillips, those people were very influential in turning me onto parallel skateboarding and slalom skateboarding back at that time, and they were also very influential because I could see them out in the water surfing at the local beaches, and they

were very smooth, so they influenced me in a surfing style as well as a skateboarding style.

When did you start getting into speed racing?

I got into it pretty young. One time, I guess I was about . . . that was '61 . . . I was about 11 years old then, and we had pretty much customized our steel-wheel boards, and gone through the whole gamut of going down the sidewalks as fast as we could, down hills that were pretty radical, and we'd just got into the new clay wheels. Actually, the first time we started skating the street was '61. We were always on the sidewalks, you know, because of the steel wheels. And then when we got into the streets on clay wheels, if we had a good, clean street, we got into speed running then a little bit. But not with as much finesse or with as many technicalities, you know, that we're doing now.

When did the finesse enter in?

Well, finesse for me, as far as speed racing, entered into it when skateboarding started all over again. The finesse part entered into it around '73, '74, when I was currently into yoga at that time, very heavily into it. I had been teaching it for about three years and everything more or less had a basic technique in which I was trying to reach a certain point of just either relaxation or a certain point of concentration, or a certain point of more or less freedom. That's what everybody more or less searches for. And in skateboarding, the speed situation was very much the same as feeling free, so . . . yoga's what really got me into the finesse thing in skateboarding. It was all just more or less the right place at the right time, and I got into more of a technical end of skateboarding than anybody else was at at that time, so I had a bit of a jump on everybody.

“Skateboarding to me is standing up.”

How did your entry into practicing yoga come about?

It entered by getting introduced to an individual who ended up being my teacher. He was a very close friend of my sister's. My sister's husband grew up with the individual, so my sister knew him, and I had always been interested in yoga, and that type of thing. I was into meditation when I was about 16, and when I was between 20 and 21, I got introduced to this individual, and seemed to get off on him very, very easily. He and I communicated very easily, so I began to take yoga at that time from him, and within six months I started teaching it. After that, I was teaching it at night and

working during the day, and from then on it just became a normal practice in my everyday frame of being, I guess.

Does it have any other advantages besides relaxing you?

It seems to center you very much, and give you a good place to approach everything from. It gives you a very clear and well-balanced view of things. You don't tend to get as uptight about things as when you're more or less out of center, because you see more than just one side of things; you can see what motivated some people to do a negative thing, and you can also see why somebody gets uptight at receiving that negative thing—you see the whole picture, more or less, and you're not necessarily above it; you're just with it more.

“ . . . even if competition itself were to die out, skateboard parks would be there just so everyone can enjoy the sport.”

Did your skiing experience enter in at all to your fairing at that time?

At that time, my skiing experience didn't really enter into my fairing that much, as far as my practical skiing experience, because I hadn't really had that much experience in skiing yet, but the knowledge of what ski racers do entered into it. I had watched them on television, you know, ski races and that type of thing, and I picked up on exactly how they were fairing their bodies, and how they were making themselves go faster; and also bicycle racers, anybody that's going through the air, I just picked up on that. And ski jumping in particular—how the guys foil out their bodies totally, and break down the resistance so they can fly. So that's what I was getting into on a skateboard, more or less flying as low as I could.

Would you care to comment on your new fairing technique?

Well, my new fairing technique is something that I've been working on . . . I worked on it a bit up in the mountains, and I got the idea pretty much from watching different skiing techniques and ski jumping techniques and also ski racing techniques. With my arms back, the way I'm skating now at times, it works very well in minimizing drag, but it only works at a certain degree of speed. I find that the fairing technique that I developed back in '73 and '74 still works very good for working up to a certain speed; and then when I get up to a point where I



I think they're all stoked on what they're doing, but off and on, they have their moments of doubt. Some of them, that are getting into the mid-20's and late 20's, wonder what they're doing in this sport because it isn't quite paying off yet as far as prize money and competition and endorsing products yet. But then again they realize that it's still in an infantile stage, with a lot yet to happen in the sport. I think they're all into it for hangin' on, because they're just beginning to get their dues all paid up so they can start reaping some of the benefits of the sport. Most everybody seems to be willing to stay into it for a while and make sure that it's done right, so that other people can enjoy it like they have.

"I've had some nice experiences up in the mountains with long hills . . ."

You mentioned, among other things, that you were looking to attain a certain point of freedom. Have you reached that point yet, and is your freedom level compromised very much by your work load?

You reach that freedom at different points, you know, off and on you reach it. You never get to hold on to it quite long enough as you'd like to all the time; that's why you keep going back after it. It's like surfing or skiing, you keep going up the lift or back after a wave. But now, it's like you get priorities, and since your priorities change, then your freedom priorities change, and now my freedom isn't so much . . . it's still the same as it used to be, but it's different things too, as well as trying to make sure the sport gets off on its feet as well as possible. I think skateboarding's gonna change a lot in the next six months to a year, due to the equipment that's gonna start coming out.

What particular changes do you see in the future?

Well, I see the truck has gotta change a lot, because skateboarding now is not stagnant so much, but it could go into a point of stagnancy very easy by the equipment not evolving any further than it has to this point. They evolved past the equipment twice already. They evolved past the rollerskating equipment that we had with the urethane wheels, and then the truck assemblies got better, such as the Tracker and the Bennett and the Bahne, then the skaters progressed with those trucks again, and now the skaters are past those trucks; their actions are better than what the trucks will really allow these days. And now

the equipment has to really get a lot more fine tuned, so the skaters can get a lot more progressive, and that's why I think the truck assembly is gonna change a lot. On the board . . . the same materials will be used, but I think the construction and the lamination of them will be a little bit different in the future.

I know you just got back from an East Coast tour. How did you find the enthusiasm to be back there?

The enthusiasm from the skaters themselves was really great; everyone is really stoked on the sport, but, of course, they're bummed out because they don't have as many nice places to skate as we're blessed with here in Southern California. But they're always looking for new places, and they're always wanting to know who's the best, and that type of thing, and what type of equipment is the best, and what else is available that they don't know about. But then the enthusiasm by the people that don't skate is pretty much the same as it was back in the mid-60's. They think it's a fad, and they think it's just gonna die out; they don't give it enough credibility until you show them what can be done on it and what it can be used for as far as exercise forms in keeping your body in shape for other sports. Then they slowly begin to come around a bit.

As we heard the other day, there's a bill before the legislature to ban skateboarding in California from the streets and the sidewalks. What do you think the result of this might be, and how do you think any such ban might be prevented?

It could be drastic if it finally comes down, because at this point, we haven't enough skateboard parks to accommodate all the people that are skateboarding. It's no one particular person's fault; it's just, I guess, a matter of society's fault over a lot of years of having a concrete jungle created, and all the young people have discovered it, and are using it because they have no other place to skate. And it's a full-fledged sport now, and the young people with their awareness, a high amount of awareness today, and also with their ability on a skateboard, they should be allowed a place to enjoy a recreational sport as well as to participate in professional sports.

How do you think we might be able to convince the legislature or the community in general that skateboarding's a viable, valuable asset?

Well, I think we might convince them just by showing them how many are actually doing it, and also seeing that it's . . . it's a seasonal sport and also a geographical sport, depending upon

THE NEW FAIRING—ONLY FUNCTIONAL AT TOP SPEED.

almost like skating a single ski or something; you've got your feet just apart; excuse me, not a single ski but a snurfboard.

What do you think of the associations in the moment?

Well, the two that I see working, the PSA and the Pro-Am Racing Association, those two that I see working seem to be doing some good, and they're trying like hell to get some good competition on the way, but they have the same problems everybody is running into. It's the first time around for many of them, and they have to learn by experience, and it's a trial and error process; and when you're dealing with so many different styles and different opinions, it's very hard for the growing process to speed up at all. But they're coming together a lot better all the time; it's just a matter of them working out different contests and finding out what works, and they'll have it together. And also I think it takes listening to the skaters.

What do you think is the overall state of the top skaters at the moment? What do you think they're feeling about the sport?

where you are living, so it's not going to be happening everywhere, and it's not some mass plague like they think it is; it's not something that's gonna degenerate the kids. It's something that takes a lot of skill, and it takes a healthy person to skateboard. And I think we can show them that by having good, clean, safe skateboard areas, and good, clean, safe minds in the skateboard competitions to progress a healthy sport. Show them that it's healthy . . . it's up to everybody as an individual, not just a couple of people at the top pulling all the weight as far as getting everything organized.

Do you see anything that can be done to promote the credibility of skateboarding, outside of touring and competition and the skateboarders themselves?

Well, outside skateboarding itself, we just come down to the everyday life of the individual, and that reflects a lot. If an older group of people by chance know that somebody is a skateboarder, and they pull something pretty off the wall and upset somebody, it goes against all skateboarders. That's just the way human nature is. So it's a good idea that all people, you know, that are into skateboarding that want to promote it at all, that are serious about promoting it and enjoying it, they should just have a mature attitude, and consider everybody whenever they're in any public situation.

You're one of the leading advocates of safety equipment. Is there any time that you feel that it would be all right to skate without safety equipment?

Yeah, there are certain times when it can be gotten away with. Take, for instance, when an ice skater goes out and performs in the Olympics or in an amateur meet, or whatever, they don't have any type of padding on; they just have a nice looking uniform and their skate equipment on, because they're out there, and the chances of them getting hurt is minimal because they've learned everything, they've paid their dues, and they're under control 99.9 percent of the time. So that's one instance you can get away without padding. And there's a lot of days when you can skate your brains out and get away without any padding, and then all of a sudden, one of those days you feel great, and in five minutes you've snapped your foot because you didn't have a pair of shoes on, or scraped up your body really well because you didn't have any padding on. So it just pays to wear it all the time to cover those times when the unexpected's gonna get you.

Do you feel that safety equipment restricts performance?

Well, it all depends upon the situation. In high-speed runs, safety

equipment only heightens the experience and performance because you're more safety equipped, and you feel like you can go for it a lot more, reach a higher degree of freedom. Also, in skating in a park, you feel a lot more uninhibited if you're coated with safety gear, because it's bad enough with a lot of people around you skating, but if you're coated with safety gear, at least you can be protected enough to have your mind relaxed a bit, and skate a lot better. There's a time and place of having it off, but I'd say 99 percent of the time you should have it on.

What kind of safety equipment would you like to see on the market?

Well, the main thing I'd like to see come up right away, which I've seen a few people work on, is wrist braces, because even myself, I just sprained my own wrist just a couple of weeks ago, and I think it's very important because that's the classic skateboard injury at this point, and it's a very important thing to protect, because it takes a long time to heal, and you can ruin your wrists for life if you don't protect them, so I'd like to see a good wrist brace. But then again, I'd like to see sportswear designed around skateboarding, like ski wear, too, so that it could be worn in the winter time when it's a little bit cooler.

"It's a lot harder to hold a high speed when you're standing up."

How safe do you think skateboarding is for young kids?

Well, I know for sure it's a lot safer this time than it was the last time. The problems aren't all the same; there is one major one that is the same and that is the only place we have to do it is in the street, and we should have alternate places to do it. I mean, golfers have miniature golf courses and driving ranges and everything like that, and skiers have their places, and skateboarders, as large numbers as they are, as good in nature and as healthy as they are, they should have their own places as well.

Who are your favorite skateboarders?

There are so many hot skateboarders it's hard to pinpoint. As soon as you asked the question, I have two people, actually three people, that come right to mind. Now that I think about it, four people that come right to mind: Bruce Logan and Ty Page, and Torger Johnson and Brad Logan have got to be the four people that I relate the word skateboarding to, because of the roots that they have, and also because of the finesse that they have, using a board with their feet only. They

have something that a lot of the skateboarders just don't have; they have the roots. Those four are basically related to freestyle, and I'm pretty much the opposite type of skater. That might have some type of relevance, but the reason for it being is that Torger and Bruce were both around when I was in it last time, and they were who I regarded at that time as being two of the hottest people in it, and now they're just as good if not better than they were then; in fact, they are better because of all the new tricks that are around, but they created many of them. They're good in situations that a specialist isn't good in. They're good in all-around skating and radical terrain; they're good at freestyle and in slalom racing; they're better than the average slalom skater. They don't practice as much as Big H does, or somebody hot like Petey Tholl or Bob Piercy.

Who are the young kids on the scene today that you think have potential?

In freestyle, I think Doug Saladino; Pineapple is really getting hot. Chris Chaput is another young one that is really hot. Those two are the young ones that really impress me a lot in the freestyle aspect. Then all-around skaters like typical Gregg Weaver and Eddie Katz. I think that's about it.

What changes do you see for people from other areas becoming competitive with people from Southern California in the near future?

I think it's good, the only problem is that in a lot of places, it's seasonal; they can only do it six months out of the year, so it's gonna take them a while to be good enough to compete with the California standard. But I think we'll begin to see people like we already have from Japan and from Australia more and more all the time, and then next maybe from Europe and Canada.

What kind of improvements would you like to see in the present competition system?

In freestyle competition, I'd like to see a new form of judging. I've developed a judging system that finally came about after the last two-and-a-half years of working in contests and trying to develop a judging system that would be fair, unbiased, knock out as many possibilities as possible, and keep anybody from cheating in judging. What it is is a compulsory judging system similar to what ice skaters, ballet skiers and freestyle skiers use, in which you'd have a set number of maneuvers that you would be required to do. Say you'd have to do five maneuvers in your minute-and-a-half; you'd be able to pick those five maneuvers out of about thirty-five or forty maneuvers. Your routine would be



GOING THROUGH THE MOTIONS.

based on those five maneuvers, how well you did them, the execution of your entire routine, the maneuvers in which you filled in between, and the variety of them, and how well everything fit together—more or less the execution of the routine and the composure of the skater, the presentation is within composure. So he would be judged on those compulsory maneuvers as well as his entire presentation of his routine. And the number system is something I won't get into at this time because it's a little bit more long and drawn out, but it would give you a much easier system of judging. The judges would already know what the skater was going to be doing ahead of time, the value of what he was going to be doing, and then it would be based solely on what the skater came out and performed right in front of the judges' eyes. That would cut down a lot of problems in the judging system we have. Also in the slalom racing, I don't see too many problems in it really other than that we just need to get more stimulation in the younger kids in the racing. It's a lot of fun; it's a lot safer than it ever was before because of the equipment and the safety equipment we have now.

Right now there's been a rule that's been going down in racing that every time you hit a cone, or knock a cone over rather, they add time on your score, a tenth of a second for every cone you knock out of place. Well, in snow ski racing, you can hit every damn pole down the course, and as long as you go around the correct side of the poles, and you make it down there faster than anyone else, you're the winner. And I've heard people say, "Well, that's skiing not skateboarding, and we're trying to perfect these people into skating cleaner and ■ better line without hitting any cones." Well, racing is racing, and drawing lines is drawing lines, and if a skater can draw as straight a line as possible down that course, faster than anybody else, he's the better racer, and that's the only thing I'd like to see in the current racing situation change, that one little rule. You should be able to knock down every cone as you go down the course, as long as you go around the correct side. If it's racing, it's racing.

What do you think the ultimate course might be; you mentioned black asphalt . . . do you think asphalt is the best surface?

I think slick black is better than concrete for slalom, not for skate park and general skating, but for slalom, slick black is better—better traction. Also, in a skateboard park, you could work an excellent slalom racing situation in that you wouldn't necessarily have to have a straight hill. You could have a dog-leg, which is like an "L" or a slight "V," more or less, two angles could both be downhill, because all ski racing courses aren't straight downhill. You start off at one angle and have to cut across the hill in the other direction and go down through some gates. So I'd like to see at a skate park a nice dog-leg course of approximately a hundred yards long, where you have a nice variety type downhill courses, giant slalom and slalom courses.

■■■ you want in ■■■ sections in those courses where you're braking at times?

Well, yeah, part of racing is going as fast as possible through a course, but that doesn't mean going full speed the whole course. Fast as possible, at times, means cutting your speed three-quarters of what it was two seconds before, because the terrain may change and vary a bit, and you have to put on the brakes to keep from hitting the next gate, which could be ten yards across, or five feet away. So racing is very technical and tactical both; it's knowing when to speed up and when to slow down. Ask anybody like Big H or Bob Skoldberg; they're constantly tuning into which gates to go on and

which gates to stop on.

Where is your favorite place to skate?

First, I'll say my favorite place to skate was the Reservoir, which was a one-of-a-kind place. And right now my favorite place to skate has been the sidewalk right out in front of my house. I've got three driveways that line up in front of each other, with a nice 45-degree angle, and it can be ■ nice bank-riding thing right down my sidewalk. But that's just a current happening. I would say my most favorite place would have to be La Costa, all the different hills out there.

What kind of equipment do you use?

I use a wide range, actually. It depends upon what kind of skating I'm going to be doing. If I'm going to be skating at a park or driveways and doing free-form or freestyle type of skating, or surfing skating, I'll be riding a Logan Earth Ski with either Cadillacs on it or Road Riders, and Tracker Trucks, nice, low, wide profile trucks. Then if I'm slalom skating, I'm either riding a Turner Summer Ski, which I consider one of the better and more advanced slalom boards; and then also I have a Fibreflex; I have two of them. I have a short one, a newer one, and I have one that's about eleven years old, comes from the first time Fibreflex was around and I rode for them back in '64 and '65. I have a couple of Bahnes that I ride also, off and on, one I use for freestyle and another one, a narrower one, that I use for slalom skating, and it's got a pair of the wide Bahne trucks on it, the newer Cadillacs, and it rides pretty good. So I use all three different types of materials; I use the wood, I use the foam and fiberglass, and I also use the wooden fiberglass, and I also use the putrusions. Excuse me, that's four.

What do you use for speed racing?

Lately I've been using wooden equipment; I've been using a Torger Johnson model, because I like a little bit extra length to help give me some weight displacement, and it makes it a nice, comfortable ride. So that's what I've been using lately for speed equipment, but I'm gonna be completing some boards very soon, hopefully, that were supposed to be completed ■ while back. They'll be made out of foam and glass and some pultruded fiberglass.

Do you use the Tracker Trucks for slalom and high speed?

I use the Tracker Trucks mostly for slalom. I haven't really tried them at high speeds. I like a narrower truck, actually, for high speeds; it's a little easier to control. You don't have quite as much leverage on the wheel, and you can tighten up a narrower truck a lot more, it seems like, than you can

the wider, low-profile truck, so you don't have quite as much wobble or instability with it.

Do you think there were any advantages at all to the composition wheels?

The old composition wheels? There was a slight advantage; at that time we didn't have urethane, so it was an advantage over the steel wheels, and that was the only advantage at the time. They were still very dangerous. They were made for a perfect surface, like a roller rink; they just weren't made for concrete.

Do you think they were faster than the wheels that are on the market right now?

They were faster to a degree, but they had so much less control and they had a bad safety aspect to them that . . . I've traveled at high speed with urethane wheels and hit rocks and just knocked them right out of the way, but I've also hit rocks at high speeds with composition wheels, and stopped immediately and gotten a pretty good burn. They're not very safe. That's the main thing; that's the whole thing that's kept skateboarding around as long as it has been this time is that our equipment is a lot safer.

What kind of wheel do you usually ride for your speed runs, or other activities?

Well, for speed runs in all-around, getting a good, fast ride, durometer, depending upon if it was hand-poured or injected—Injected wheels are usually a little bit harder—about 85 to 87, close to 90 is good for going fast. But then again, the harder you get, the less control you have in contact with the surface, so it's a limited wheel.

Since you're not totally affiliated with any manufacturer, and you get a lot of requests for advice, what kind of skateboard setup would you recommend for a beginner?

Depending upon the size of the beginner, the board should be, the length of the board should be relative to the size and weight and also the age of the beginner. A shorter board for a smaller child, a medium-size board like a 24" for a young teenager, and you can get longer as the individual progresses in skating ability, and also as they progress in size. Some very small hotdogs like Eddie Katz could use a Torger Johnson model; it all depends on their ability. But a wood board is an excellent board to start with, but then again, if the individual has been surfing for a couple of years and they like the surf style, why they might want to get into a flexible board. It depends upon pretty much, like I said, the size, age and ability of the beginner. But they should always deal with a quality product, for sure.

Do you think the cheaper products are functional at all?

I think so far the cheaper products have pretty much hindered the industry, the market, the safety, the growing aspects of the sport, because for one thing, they're unsafe; for another thing, they just knock the market to pieces by making the uneducated skateboarder think that a skateboard is only supposed to cost \$10, when a good quality product costs anywhere from \$40 to \$60. And also, it just totally knocks the whole thing out from under you because you've got this piece of junk that's exhibiting no finesse at all on the market, and things like that can only hinder you.

“ . . . as long as we have an ocean of sidewalks, we're really looking good.”

How responsive do you think the industry is right now to the needs and wants of the skateboarders?

I think they're becoming a little more responsive. We had a problem with that in the past that the manufacturers didn't listen to the skaters enough, the top skaters, they were the people that were getting the rest of the people stoked in buying boards, and the manufacturers weren't listening to what the skaters were telling them to build, or how they were advising them to get ready for the next change in the market. And the skaters that are at the top, they know what's happening, so the associations and the manufacturers both should start listening to the top skaters a lot more, otherwise they'll find themselves in a lot of trouble very shortly.

What kind of trouble?

The trouble that I see is that they'll lose their top riders; they'll lose their sales simply by not having the right image and also not having the right product. You have to stay on top, and the top skaters know what's happening, because that's why they're there.

How does the industry look right at the moment?

The industry looks good in one aspect that it's now sophisticated the average skateboarder to the point where he knows what a good piece of equipment is, and they're willing to pay a good price for a well-made piece of equipment. Another point that has stabilized itself to a degree here in Southern California, and I also think back East, is that we've saturated the age groups of people that accept skateboarding in their ego realm. And also, everything kind of goes in cycles,

you know, you get a heavy pump on it for a couple of years, things will kick back, the people that are into it will get even more deeply into it, while the people who are out of it won't pay any attention to it at all, which is perfectly normal. And then it will have another resurgence once we start getting more promotion behind it as far as sponsors for professional contests, which can be done at skateboard parks. Professional racing is a good spectator sport.

Do you think that will actually happen, the future holds that in store for skateboarding, that it will hit the truly professional level?

The possibilities for it to happen are very, very good if we don't have the type of conflicts that we're having in freestyle, as far as manufacturers getting, you know . . . it's just that when manufacturers get involved with competition, lots of times it becomes a little biased or they shift rules or they make little loopholes, more or less, for age divisions or amateur divisions or professional divisions, so the younger skaters can keep skating; and it kind of knocks the possibilities out for the younger amateur kid to get into freestyle skating at an early age because he feels disenchanted; he doesn't want to go up and skate against a top-notch amateur when this kid should actually be skating against professional skaters of 18 to 21, instead of a young kid of 13 or 14 skating against a kid that's 13 or 14 who has been skating for three or four years, and has all the equipment that he would ever want from his manufacturer. He just has too much of a jump on a kid. So if the manufacturers would give the amateur kid more of a chance, freestyle skating could go a long ways because you're gonna get more amateurs, more spectators, and create more interest in the professional sport as well as the amateur sport. Same way with racing; racing has a really good future right now too because we've got some good professional racers, but amateur racing has to be developed more right now, and skateboard parks have to be designed with amateur racing aspects in the parks so that we can hold amateur races there once a month or twice a month to increase more interest in racing, and just in general in the sport. It's a very healthy sport, a lot of fun, and racing for competition, amateur-wise, you've got nothing to lose; you can have a really good time doing it. But even if competition itself were to die out, skateboard parks would be there just so everyone can enjoy the sport, just like people just enjoy surfing out in the water; and as long as we have an ocean of sidewalks, we're really looking good.

SKATE PARKS: PART V

by Brian Gillogly



"IMAGINE 20 MILLION TENNIS PLAYERS AND NO TENNIS COURTS."



A SHADY AFTERNOON CARLSBAD LAYOUT VIEW (LEFT). NEAR THE TOP AND HALFWAY THROUGH PENSACOLA'S 16-FOOT BOWL (ABOVE), JOHN SPENCER GETS A FULL VIEW OF THE PARK BELOW. PHOTO: CRAIG HANCOCK.

In a world of shrinking skateable spaces and growing numbers of skateboarders, there is a logical progression toward skate parks. Ron Mayers' above implied analogy between tennis players and tennis courts and skaters and skate parks is, therefore, a very valid one. (Certainly much more valid than the oft stated comparison of skate parks and miniature golf courses.) Suffice to say, skateboarding, like tennis, is a sport which promotes physical and psychological well-being, within a man-made environment.

However, unlike tennis, skateboarding is still a very young sport, whose limits reach almost as far as the imagination. In freestyle, for example, the headstand-spinner may be the trick of the day—who knows what tomorrow? Even in competitive freestyle on flat land and on banks, the ultimate rules of physical expression are determined by the individual alone. Skateboarding in all its forms, as has been observed by Russ Howell and others, is *the* new sport of a very individualistic society.

Yet in promoting skateboarding and skate parks (one supporting the other), there has been recognized the need for a grouping together of individual forces—skate park constructors and owners, equipment

manufacturers and skaters—toward their common interest. Within a united skate parks association, design concepts and construction techniques would be furthered, safety measures discussed and standards set. (Ron Mayers points out that there is an apparent need for "self-legislation" of safety standards, in part, to prevent eventual government intervention in this area.) Despite the seeming necessity of free enterprise in the proliferation of skate parks, owners and constructors, especially, cannot afford to be too shortsighted toward the long-range benefits of this type of organization.

Already there are three groups pushing for such an association: Ron Mayers' Skateboard Parks of America, the American Skateboard Association under Chuck Cromie, and Bill Russell's National Skateboard Centers, Inc. All three of these parties, with the addition of Skatepark Constructors of Carlsbad, are currently working on new projects of their own, though with the common goal of creating safe, functional and fun, skateboarding areas.

Skateboard Parks of America (SPA) is a Northern California organization, created to

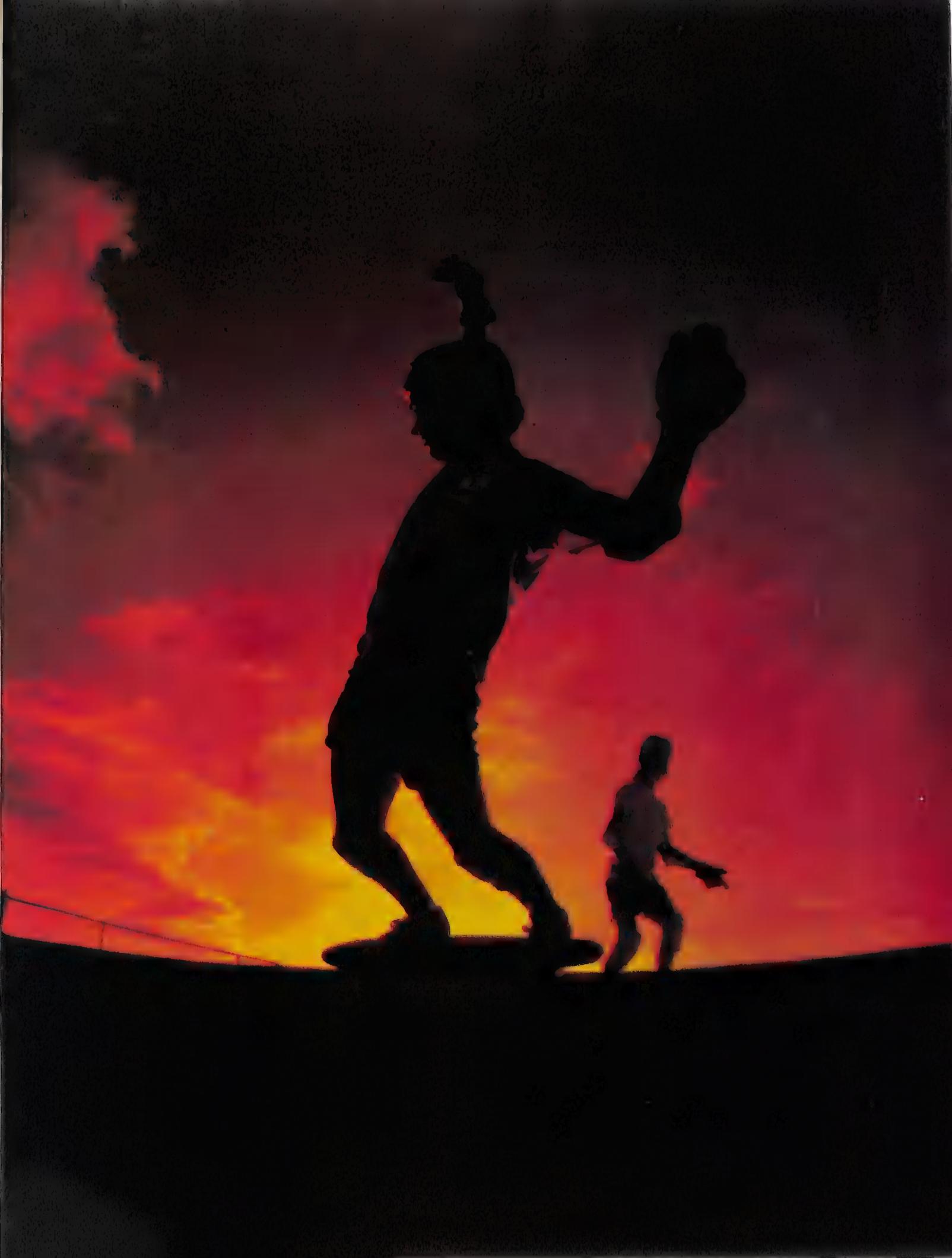
develop a number of individual, franchised parks. Founder Ron Mayers is presently scouting locations in such Northern California cities as Santa Cruz, San Rafael, Santa Rosa and San Jose. Architects Moulton and Clark of San Francisco have already put together a design of a basic 50,000-square-foot facility, with "bowls, pipelines, rills and channels," geared to beginning, intermediate and advanced levels. Also planned is a "chalet-type pro shop, canteen and game room, observation deck, and closed circuit television room . . . where the kids can study their technique." SPA parks will be safety oriented, with supervision provided through both a roving patrol and a guard on the elevated observation deck, and safety gear required.

Chuck Cromie of the American Skateboard Association (ASA), developer of Skateboard City, Florida, is currently working on fifteen skate park projects, twelve of them in Florida alone. Although the ASA will not be handling the actual construction of their parks, they offer a package of services which includes everything from land rezoning to construction overseeing, to management training. ASA parks require a minimum of



AN OVERVIEW OF THE NEW SKATE PARK IN PENSACOLA, FLORIDA (ABOVE) (A SISTER SPOT TO THE PAVED WAVE IN COCOA, FLORIDA). JOHN SPENCER, FREDDIE ESPOSITO AND YANCY SPENCER WAIT AT THE TAKEOFF SPOT. PHOTO: CRAIG HANCOCK. RODNEY JESSE'S LIP SLIDING LAYOUT (LEFT)—SETTING UP A LOW, VERTICAL DROP. BRAD LOGAN (RIGHT) SPREADING GRACEFUL SILHOUETTES ON THE AFTERNOON SKY, CARLSBAD STYLE. PHOTO: WARREN BOLSTER.







2½ acres, are laid in precast concrete, and range in cost from \$80,000-250,000, excluding the cost of the property.

Insurance is supplied on the basis of 7% of gross admissions. The ASA, which is eight months old, is also extremely interested in promoting professional and, especially, amateur competition at the parks; and, reportedly, is maintaining "strong contact" with the U.S. Olympic Committee for eventual inclusion of skateboarding in the Olympic Games.

El Cajon, California, will be the home of the first National Skateboard Centers, Inc. park. Similar in concept to the aforementioned SPA facility, this second San Diego County park (Carlsbad being the

first) will be surfaced instead in gunite, concrete, and a very hard, heat-resistant asphalt. The design of the over \$150,000 park has been generated with the help of local skateboarding enthusiasts and authorities, observations on popular San Diego area spots, and the engineering know-how of associate Bob Crossman. "Flexibility" will be planned into the project, to allow for the possible future addition of an "extremely challenging" expert's run.

John O'Malley and Jack Graham's Skatepark Constructors has recently been contracted to build two new facilities, one in Tempe, Arizona, and another on Mercer Island, Washington. The Tempe park, to be called *Sidewalk Surfspark*, will be situated on

1½ acres in a recreational zone which currently includes Big Surf (a surfatorium), Roller World, an ice skating rink and Formula 1 Track. John O'Malley places the design in the category of a "super park of a community size," although allowing for future development of an expert's area. Says John: ". . . it gives us room to expand later with a facility that might be potentially dangerous to skaters of average ability if installed too soon."

The *Highrider Skateboard Center* on Mercer Island will be an enclosed and much smaller park than the Tempe facility. However, reports Jack Graham, it will be engineered to be "as versatile and functional as a full-scale skate park." Freewheeling, Inc., is responsible for developing the project, which is to be built adjacent to Steve's Skateboards. Tentatively, the opening is set for November/December of this year.

O'Malley and Graham have recently brought to our attention ■ new, completed park in Myrtle Beach, South Carolina, as has surfer/skateboarder Yancy Spencer, a new facility in Pensacola, Florida.

The Pensacola park, *Paved Wave # 2*, was built by the same people who constructed the original *Paved Wave* in Cocoa, Florida. Yancy, owner of Inner Light Surf Shops, Pensacola and Gulf Breeze, has ridden the park often since its July opening, and reports that the design is similar to that of its sister facility, although the bowl is about 3-feet higher. The park has been well received by the surfers and skaters of the area, with attendance running highest





during the cooler, late-night sessions, which run until 1 a.m. under the lights. Unfortunately, says Chuck Cromie of the ASA, and Yancy, safety equipment is not provided nor required.

The Myrtle Beach Skateboard Park, on the other hand, is a smaller facility than the Paved Wave # 2 (only about 12,000 square feet, or about the size of the Carlsbad beginner's area). Opened July 4th and appropriately painted red, white and blue, the park has only five feet of elevation difference, making it multidirectional and suited to kick turns off its many contours. Like the upcoming Tempe facility, this cement park is located in a recreational zone/tourist area, in the company of a water slide, miniature golf, go-cart and Formula 1 tracks. The park is open seven days a week, and has a capacity of 30-40 skaters.

(For addresses and telephone numbers of skate parks and related companies, see Skateboard Directory, page 112.)

AN OVERVIEW (ABOVE LEFT) OF THE RED, WHITE AND BLUE AT THE MYRTLE BEACH SKATEBOARD PARK. PHOTO: JACK GRAHAM. RODNEY JESSE (LEFT), SKATEBOARD CITY. PHOTO: MIKE GREENE. THE PARKS WITH THEIR INCREASING AVAILABILITY, OFFER MORE THAN JUST A FUN PLACE TO SKATE; THERE'S ALSO A HEALTHY PHYSICAL WORKOUT TO BE HAD THERE--IF SUCH IS DESIRED. BOB PIERCY (ABOVE LEFT), ONE OF THE FASTEST SLALOM RACERS ANYWHERE, REGULARLY TUNES UP AT CARLSBAD WHILE ALSO PRACTICING THE FINER POINTS OF BANK RIDING. PHOTO: WARREN BOLSTER. BREAKING LINES UP AT CARLSBAD WHILE ALSO PRACTICING THE FINER POINTS OF BANK RIDING. PHOTO: WARREN BOLSTER. BREAKING LINES UP AT CARLSBAD WHILE ALSO PRACTICING THE FINER POINTS OF BANK RIDING.





AN INVITING BOWL (TOP LEFT) AT THE YAGOOG SKI RESORT / SKATE PARK IN SLOCUM, RHODE ISLAND. PHOTO: ELLEN RUDDOCK. CONTEST DAY OVERVIEW AT SKATEBOARD CITY. (TOP RIGHT) PHOTO: MIKE GREENE. BY CONSTANTLY REACHING SPEEDS BEYOND THOSE EASILY ATTAINABLE BY THE AVERAGE SKATEBOARDER (CENTER LEFT), KENNY MEANS ROUTINELY FLIES OVER THE WALLS. THE LANDING GEAR IS ALWAYS DOWN: IT'S JUST A MATTER OF HANGING AROUND. SKATEBOARD CITY PHOTO

BY MIKE GREENE. OVERVIEWS OF THE PAVED WAVE, COCOA, FLORIDA (CENTER RIGHT) PHOTOS: STEVE JONES. JOE LEVITZ (BOTTOM LEFT) DEMONSTRATING FREESTYLE BANK RIDING PROWESS AT SKATEBOARD CITY, FLORIDA. PHOTO: MIKE GREENE. THE RHINO TEAM (BOTTOM RIGHT) CONTINUES TO WORK ITS COMPLEX GRAVITY MAGIC AT CARLSBAD. PHOTO: BOLSTER.



KENNY MEANS (UPPER LEFT), CATCHING SOME MIDNIGHT AIR AT CARLSBAD. NORTHERN CALIFORNIA SKATER NICK VAN KREJDT (UPPER RIGHT), SHOWN HERE SPINNING NOSE WHEELIE HELICOPTERS ON THE FLAT WALLS AT CARLSBAD. JOHN O'MALLEY (ABOVE) SKATING WITH SO MUCH AUTHORITY THAT YOU'D THINK HE OWNED THE PLACE. PHOTO: BOLSTER. KNEE SKATING RADICALNESS (LEFT AND LOWER LEFT) AT CARLSBAD. PHOTO: GUY MOTIL. PAUL CONSTANTINEAU (BELOW), TAIL SLIDING 180'S, FRONTWARDS AND BACKWARDS AT CARLSBAD.



SPEED SYMPOSIUM

SPEED RACING, IN MUCH THE SAME WAY AS POOL RIDING, ONLY FURTHER EMPHASIZES SKATEBOARDING'S INCREDIBLE DEPARTURE FROM THE PAST. THE FAVORABLE FEEDBACK GENERATED FROM LAST ISSUE'S POOL RIDING SYMPOSIUM LEADS US TO BELIEVE THAT MORE COMMENTS ON SPECIFIC TOPICS FROM THE SKATEBOARDERS THEMSELVES WOULD PROVE INTERESTING, AS WELL.

IN RECENT MONTHS, SPEED RACING, WITH ITS INHERENTLY TENSE HUMAN DRAMA, CLEAR-CUT WINNERS AND INCREASINGLY SAFETY MINDED, PROFESSIONAL ATMOSPHERE, IS BEGINNING TO INDICATE THAT THIS ONCE TOTALLY OUTLAW PHENOMENON COULD WELL BE AN EXCEPTIONAL SPECTATOR DRAW. THE RACERS ARE, AFTER ALL, CLEARLY VISIBLE, AND THEREFORE EASY FOR AN AUDIENCE TO RELATE TO ON A HUMAN LEVEL, RATHER THAN THE MOSTLY MECHANICAL LEVEL OF A DRIVER-ENCLOSED VEHICLE SUCH AS A RACE CAR. IT WOULD SEEM THAT IF THE MORE ELABORATELY PROMOTED ARENA EXTRAVAGANZAS FAIL TO GAIN THE NECESSARY ACCEPTANCE FOR CONTINUATION OF THE PROFESSIONAL COMPETITIVE LEVEL, THEN SPEED RACING MAY

VERY WELL END UP BEING THE LAST, YET MOST POPULAR, RESORT. RATHER THAN TRYING TO HIDE WHAT'S HAPPENING ON SOME OF OUR HILLS, PERHAPS WE SHOULD TAKE A CLOSER, LONGER LOOK.

SPEED RACING SEEMS TO CUT RIGHT THROUGH ALL THE B.S. THE FASTEST RACER ON ANY GIVEN DAY IS NOT DECIDED BY A FLASHY STYLE OR UNIFORM, WHO KNOWS WHO, OR THROUGH MANUFACTURER LOBBYING. YOU EITHER CUT THE TIME OR YOU DON'T.

AT PRESENT, CALIFORNIA IS STILL THE MELTING POT. TOMORROW IT MAY BE SOMEWHERE ELSE, BUT FOR NOW, THIS IS WHERE IT'S HAPPENING. AGAIN, AS IN OUR LAST ISSUE, THE SKATERS ARE CHOSEN BY THEIR PEERS. WE DID OUR BEST TO INQUIRE AS TO OTHER AREAS' REPRESENTATIVES, BUT FOUND NONE, ALTHOUGH WE'RE SURE THAT THERE MUST BE

SOME HEAVY OUTLAW TALENT OUT THERE SOMEWHERE. WE NARROWED THE RACERS DOWN TO SOME OF THE HOTTEST, WHILE STILL ALLOWING A BROAD CROSS-SECTION OF WHAT'S HAPPENING IN SPEED RACING TODAY. THE CHILDREN OF THE FUTURE ARE ARRIVING, "BUT WHAT BREATH PUT THEM HERE?" WELCOME TO YOUR MOTHER'S NIGHTMARE.



HOW LONG HAVE YOU BEEN SPEED RACING?

Tony Alva: Three years, seriously.

Waldo Autry: About one year.

Garrison Hitchcock: Three years, with more time progressively devoted in the last two years.

Bruce Logan: Real speed racing—3½ years.

John Hughes: About two years.

Carlos Izan: Several years, off and on.

Rhino Team: Two years.

Bob Biniak: Three years.

Ty Page: Eight years. I started racing down hills with Mark Bowden. We were crazy. We would race cars and bikes down hills.

Nathan Pratt: Approximately five years, off and on.

Guy Grundy: Approximately 2½ years.

Bob Madrigal: About two years. Back in the 60's, I took an occasional speed run, but now it's a whole different ballgame.

Denis Shufeldt: I've been speed skating consistently for the last three years. Also for about three years (from '59 to '62) in the first generation steel-wheel days.

Sam Puccio, Jr.: Since June 13, 1976.

Dave Dillberg: Two years.

Mike Williams: About one year.

WHY DO YOU RACE?

Alva: Dig the speed.

Autry: Besides spinning, it's the best rush there is in board riding.

Hitchcock: Because I feel speed skating to be the ultimate form of skate expression, and it parallels my interests in car and motorcycle racing.

Logan: Because it's a thrill and exciting.

Hughes: I like the feeling of going fast.

Izan: Get behind the movements.

Rhino Team: Because it's fun.

Biniak: Feels good; it's a rush.

Page: To cool off and to feel the excitement of going fast. For the fun of racing your friends.

Pratt: I race to attain the adrenalin rush that comes with high-speed situations. It is similar to the rush of riding large waves and skiing.

Grundy: I race for enjoyment and excitement.

Madrigal: It's a thrilling, heavy rush, once you go over 40 m.p.h. After the run, your legs are shaking, your heart is pounding, it's a feeling only understood by other speed racers. I would compare it to outswimming Jaws to the beach.

Shufeldt: I skate at high speed solely for the experience of harmony and freedom in a more or less critical situation.

Puccio: Mostly for fun.

Dillberg: Speed racing gives you a feeling of doing something beyond the point of no return. You have to rely on God more than yourself. When you go over 35 m.p.h., anything can happen if you fall.

Williams: I speed race for the thrill, and to promote the sport. The public should be shown that, done with the proper equipment and training, it can be safe as well as exciting. The money won is also a great incentive.

WHAT EQUIPMENT DO YOU USE (WHEELS, TRUCKS, BOARDS)?

Alva: Torger Johnson model, Bennett Pros, Proto-mag wheels.

Autry: The board we just made for the next race weighs real close to 40 pounds. It's 36" long and has ACS 650's and a custom wheel by Fred Petters of Poly Wheel Company. The wheel is aluminum, 4" tall, and has ¼" of hard industrial urethane, ¾" wide, and runs on German precision bearings.

Hitchcock: I use boards built by my brother, Skitch, utilizing our joint knowledge to develop a quiver of specialized boards, custom trucks and wheels. Henry of Power Paw provides our wheels for speed racing.

Logan: A 34" Logan Earth Ski square tail, with large wheels and Tracker Trucks with hard rubbers.

Hughes: Four-inch Power Paws, Tracker Trucks, and a custom-made cambered board.

Izan: Forty-three-inch teak and fiberglass laminated board (semi-flexible). McGarey-Matheson hand-tooled trucks. Mag center wheels.

Rhino Team: A variety of wheels, Tracker Trucks, our own boards, and in the future—Motoboards.

Biniak: Mag wheels, Bennetts, 36" wood blank (no flex).

Page: A freestyle board with California Freeformer trucks and wheels.

Pratt: I use a multi-laminate, semi-flex, hardwood Zephyr skateboard by Jeff Ho. In conjunction with this, I use a wind fairing to increase speed. My wheels and trucks have been designed and produced by Jeff Ho and myself to meet my riding needs.

Grundy: Corbin pro wheels, Bennett and/or California trucks, and my own custom boards (most of them built by Dave Dillberg and myself).

Madrigal: I use Brewer trucks, ACS wides, and modified Tracker trucks. I have a quiver of Dillberg's, different sizes and shapes. For wheels I have Brewer Jarvis and Speedster wheels for downhill courses, and 4" Power Paw blanks shaped by Dave Dillberg for straight runs.

Shufeldt: I use wood, foam and fiberglass boards. For trucks I like a wide, low-profile truck for maximum traction.

Puccio: Tracker trucks, IKS bearings, and Apex wheels. The board is of my own special construction.

Dillberg: I make the world's fastest proven boards, and I use strictly Power Paw wheels. Good trucks are Tracker, Bennett, and ACS.

Williams: I am currently riding H.P.G. wheels and trucks, and a downhill board designed by myself and H.P.G. for the next speed race is in production.

WHAT SAFETY MEASURES/EQUIPMENT DO YOU EMPLOY?

Alva: Generally none. I have leathers if needed.

Autry: A helmet and the basic Judo roll.

Hitchcock: I have experimented with brakes and parachutes with satisfactory results. I strongly recommend a full set of leathers, helmet, gloves and high-top shoes like Torger wears for ankle support.

Logan: Helmets, leathers, knee pads, elbow pads and gloves.

Hughes: I wear a helmet, gloves, knee pads and elbow pads when I'm not racing. When I'm racing, I wear full leathers.

Izan: Basic leathers.

Rhino Team: As everyone should, we always wear full pads, gloves and a helmet when riding.

Biniak: None, except if required (as in a contest).

Page: Helmet, elbow and knee pads, gloves, long pants, shirt and shoes.

Pratt: Sometimes I'll wear pads and a helmet, but most of the time I have no safety equipment, except my fairing. However, when I go for the high-speed runs (60 plus), I do use full protective gear, including double-thick, full leathers.

Grundy: Full face premier helmet, single piece, full suit leathers by Bates Leathers of Long Beach, with urethane butt patch, elbow patches, knee patches and shoulder patches. Also tennis shoes.

Madrigal: I wear a full set of Bates Roadrace Leathers, designed especially for skateboarding, a full face premier helmet, boots, gloves, wrist and ankle braces.

Shufeldt: Good skateboards, common sense, helmets and padding to keep all your joints and vital areas protected.

Puccio: Head gear, leather pants, jacket, gloves and good boots. Don't race on wet surface. Be very cautious.

Dillberg: Altered bushing setup for no wobble, 5' long boards, 4" wheels, helmet, full leathers (with pads on knees, hips, butt, shoulders and elbows), boots, gloves and a Premier neck brace.

Williams: For minimum friction in a possible fall I wear Hallman Nylon Moto-X pants with hard plastic knee inserts and removable hip pads. For further body protection, I wear a Jofa shoulder/chest/back skid plate. The strongest helmet and toughest gloves are a must, and I wear a clear face shield to keep my eyes from watering at high speeds.

WHERE'S YOUR FAVORITE PLACE TO SPEED RACE?

Alva: Roscomere (in Bel Air), Marine Hill, and Linda Flora.

Autry: Ganado St. in Palos Verdes is a fun run. It's approximately 55 m.p.h., with a slight turn uphill at the bottom.

Hitchcock: La Costa, Hamburger, and Black Hill.

Logan: All over La Costa.

Hughes: Signal Hill. Would prefer it more if it were repaved.

Izan: Diablo Canyon, Diamond Back, Mount Lee, Braeburn Drive.

Rhino Team: La Costa and Rancho Santa Fe.

Biniak: Ocean Park Heights (Highland, Marine).

Page: Manoro St. in Palos Verdes, otherwise known as Blood Hill.

Pratt: Big Basin.

Grundy: Anaheim hills (Knoll Ranch Road).

Madrigal: Anaheim hills allows speeds over 60 m.p.h.; it's the hairiest. I like La Costa, Cricket Hole and Beaver Mountain. I also have a variety of secret spots that I've



DENIS SHUFELDT, LA COSTA.

only shared with Dave Dillberg.

Shufeldt: La Costa, and a secret spot my mountain friends turned me onto, "Super-Dynoz," eight miles of downhill.

Puccio: Crenshaw (in Palos Verdes), Hawthorne, Silver Spur Road.

Dillberg: La Costa, Signal Hill, Anaheim Hills, Encinitas, Spyglass Hill.

Williams: Anyplace void of cars, rough surfaces and unfriendly policemen. Of course, it has to be steep and fast.

WHAT, IN YOUR OPINION, WOULD THE IDEAL RUN BE?

Alva: A 50 m.p.h. run with banked sides.

Autry: Less grade than Shell Hill and twice the length, with an escalator.

Hitchcock: A concrete run one-half-mile long, as steep as Signal Hill, with an uphill slope at the end of the run.

Logan: A long, two-mile run with a long straight to slow down on.

Hughes: Signal Hill, repaved and one-mile long, with a one-mile runoff.

Izan: Any long run with good steep incline, decent surface and curves.

Rhino Team: A long downhill with a lot of turns where we could maintain about 50 m.p.h.

Biniak: 50 m.p.h. hill into 30° banked turns.



MIKE WILLIAMS, LA COSTA.

Page: A three-mile hill—two miles downhill and one mile of flat. Pretty steep and super smooth. No cars or other obstacles, and no sharp turns. A hill like that should give you a speed of 75 m.p.h.

Pratt: A paved toboggan course.

Grundy: One mile of 45° hill with one mile run-out for stopping.

Madrigal: It would be a 45° incline, or steeper, takeoff, coming into a series of bowls, tubes, straightaways and "S" turns. All the turns would be cylindrically enclosed (to keep you from flying out of the bowls at high speeds), then empty into a big, giant bowl.

Shufeldt: About 1/4 to 1/2 mile setup of downhill before at least 1 to 1 1/2 miles of almost straight-line, steep-angle, downhill tucking. The ending would be a quarter-mile uphill.

Puccio: Somewhere about 8 a.m., no cars, and a long, long hill.

Dillberg: Any run that would produce speeds of 35 m.p.h. up to 70 m.p.h., possibly with banked turns and smooth surface.

Williams: The ideal run should be a smooth, straight, ten-feet wide surface of polished asphalt, devoid of curbs and gutters, and bordered with grass for soft landings. The



TY PAGE, LA COSTA.

run should be at least 1,000 feet long at an angle of from 30°-40°, with a runoff of 500 feet.

DO YOU PREFER TO RACE ALONE OR IN GROUPS?

Alva: With friends.

Autry: Alone! Definitely!

Hitchcock: Alone.

Logan: Usually only one or two other people; but if the street is wide enough, four or five people.

Hughes: I prefer to speed race one at a time, that way you can concentrate on what you're doing, and nothing else.

Izan: With one or two friends.

Rhino Team: We like to race in two's and three's.

Biniak: One on one.

Page: I like to race one friend at a time. I like to race Bruce Logan the best because we are so evenly matched. We get going down hill at about 45 or so m.p.h., and we're head-to-head and two or three inches apart.

Pratt: Alone.

Grundy: I like both. Groups let you know where you stand equipment-wise, plus it's good to have fun racing together.

Madrigal: I race with a friend or two, with a driver to pick us up. In places where there are streets emptying into the main run, I always like to have traffic watchers to stop traffic when I'm making a run.

Shufeldt: Alone.

Puccio: Groups would be exciting—alone is all right, though.

Dillberg: Anytime you are racing for full-on speed, it's alone. More than one rider would be another type of race, but good.

Williams: Groups.

WHO DO YOU CONSIDER THE TOP COMPETITION? WHY?

Alva: Downhill—Bruce Logan and Biniak; open canyon—Biniak.

Autry: Sam Puccio, because 250 pounds prone will only be beaten by someone heavier prone.

Hitchcock: Chuy and Grundy because of their control, even when losing control,



JOHN HUGHES: 2ND OVERALL, PAVED HILL.

and Michael Johnson because he just has that something extra.

Logan: Tommy Ryan and Mike Williams.

Hughes: Dave Dillberg and Tommy Ryan, because they are both heavily into design and what works.

Izan: Open canyon runs—Biniak and Alva; downhill—up for grabs; anyone's game.



CARLOS IZAN. PHOTO: C. R. STECYK III

Rhino Team: Right now it doesn't look like we have any competition. We hope to see some in the future.

Biniak: Open canyon runs—Tony Alva.

Page: Denis Shufeldt. He has the style, concentration and capability of going faster than anyone, in my opinion.

Pratt: Bob Biniak—he has an extremely fast push, and he also sets quickly, and has a perfectly centered stance. A go-for-it attitude, with a total absence of fear.

Grundy: Everyone at Signal Hill was and is competition. No balls, no blue chips. If you don't make it to the bottom, you're no competition.

Madrigal: All the contestants at the Signal Hill speed meet, and a few younger racers: Rodney Jesse, Danny Cameron, Jay Adams, and Tom Ryan, because they all possess the necessary insanity to keep getting faster.

Shufeldt: Tommy Ryan and Mike Williams, because Tommy uses a lying down technique, and Mike uses a kneeling technique for minimum resistance.

Puccio: John Hughes and a 15-pound sack of buckshot.

Dillberg: All of the competitors who showed up at Signal Hill. They showed they had the guts to do it. No balls, no blue chips.

Williams: Anyone crazy enough to do it.

WHAT IS YOUR ESTIMATED FASTEST SPEED?

Alva: General 55; peak speed 65.

Autry: 60 or 65, so far!

Hitchcock: 58 m.p.h. barefoot on a 32" wood board which was captured on film by Spyder Wills.

Logan: Over 50 m.p.h.

Hughes: 55 m.p.h.

Izan: Late 50's, early 60's.

Rhino Team: 50 m.p.h.

Biniak: 60.825 average; 65 peak (based on last accurate clocking nine months ago).

Page: 50 m.p.h.

Pratt: Since I usually ride alone and in a fairing, I can't give a speed, but I was timed over a year ago in the upper 50's, which was good for the time, and since

then my speed has increased greatly with equipment and technique.

Grundy: 68.06 m.p.h. at Anaheim Hills, recorded by speed-gun radar.

Madrigal: I've been clocked at 55+ m.p.h. at Anaheim, and on other occasions I'd say I've gone faster. Clocking a speed run with a moving car is not only inaccurate,



BOB BINIAK AT THE HIGHLANDS. PHOTO: C. R. STECYK III.

but dangerous.

Shufeldt: Approximately 60 m.p.h. on a 24" long stock skateboard.

Puccio: 65, 70, 75, 80 m.p.h., not too sure. No one has been able to keep up through the corners. At least more than 65.

Dillberg: With no b.s., estimated top speed is 55 m.p.h. Signal Hill 1976 was 51 m.p.h., recorded by myself. Fastest standup speed recorded officially.

Williams: 55 m.p.h.

WHAT RACING TECHNIQUE DO YOU EMPLOY? WHY?

Alva: Modified parallel stance.

Autry: Slightly offset parallel stance, as far to the nose as possible for super-positive control.

Hitchcock: The parallel stance because of decreased wind resistance and more control.

Logan: A fairing technique to ease the wind

that's coming at me.

Hughes: I ride on my knees because there is less wind resistance, and I enjoy being close to the ground.

Izan: Basic tuck. It's comfortable.

Rhino Team: Catamaraning and trimaraning because of superior handling.

Biniak: Tucked body fairing (most efficient).



BOB "CHUY" MADRIGAL, LA COSTA.

pumping—weight, unweight.

Page: I mix a little of Bruce Logan's style and a little of Denis' style with my own. It seems to work out fine.

Pratt: I employ my fairing for high-speed runs. I try to get the fairing as low to the ground as possible, and dip the front slightly lower than the back.

Grundy: I use a parallel stance; it's more comfortable and more stable.

Madrigal: For standup racing, I use the parallel arms foiled forward, leaning style in its two variations. I also kneel and lay face down in my UFO.

Shufeldt: A parallel stance with a low-profile squat. I believe skateboarding, like surfing, is a standup sport. Different strokes for different folks.

Puccio: My own. It's the only way I know how.

Dillberg: A parallel stance with the full tuck foil; it's the most advanced standup



technique, due to less wind resistance.

Williams: Whatever it takes to go faster. Knee riding and squatting are my favorite positions.

HOW DO YOU PREPARE YOURSELF MENTALLY AND PHYSICALLY?



WALDO AUTRY, SIGNAL HILL, 1976. PHOTO: JIM CASSIMUS.

Alva: Use a complete, positive attitude.

Autry: A few Becks.

Hitchcock: By constantly practicing, and allowing time for psyching up and getting wind before racing.

Logan: Being confident and being in strong shape for pushing.

Hughes: I concentrate very little, because I believe that too much concentration is worse than none at all.

Izan: Get up, get down, and kick it.

Rhino Team: We go out with a positive attitude.

Biniak: Just go for it.

Page: The mental part is the most important.

I try to relax and think of my center of gravity. Being limber and having strong legs really helps.

Pratt: Physically my surfing keeps me in shape and limber. Mentally I usually go over the run in my mind before I start.

Grundy: Mentally I'm positive of my

equipment. Physically, a healthy body enhances a healthy mind. I eat good food, and stay in shape (weights, running, lots of fruit and steak).

Madrigal: I abstain from worldly delights as much as possible before racing, and keep a healthy diet. During a run, I keep calm, and concentrate on the area well ahead



SAM PUCCIO, PHOTO: JIM CASSIMUS.

of me. I also shut out any distractions.

Shufeldt: Yoga exercises and breathing exercises which lead to relaxation and control.

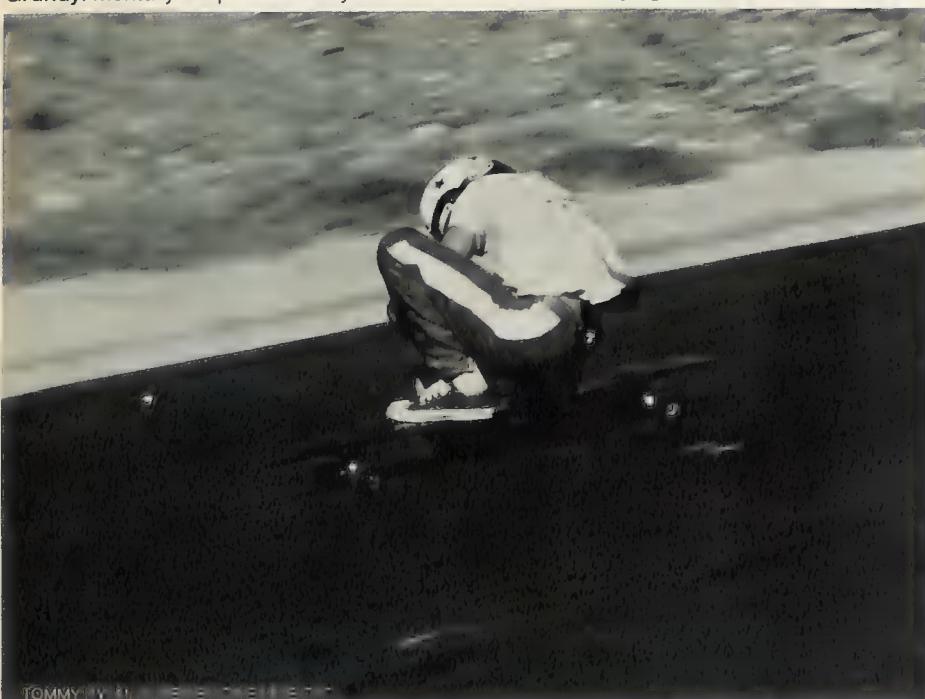
Puccio: No mental preparation. Just go for it and hope you make it. Physically, I pump weights and ride my bicycle a lot.

Dillberg: Eat natural foods, no booze, dope, or sex. Exercise, surf a lot, and practice downhill speed. Most of all, meditate before a race.

Williams: The morning before a race, I usually cannot eat a lot—just some juice or fruit. I try to relax mentally and focus on what I want to achieve. The tension flowing at a contest is immense.

ANY PARTICULARLY MEMORABLE EXPERIENCES?

Alva: Riding the center line at Marine, and passing a line of cars going downhill six inches to my right, while the uphill traffic



was proceeding about six inches from my left. All of the above happening at 40 plus.

Autry: A handstand into an intersection at speed. Only pure luck pulled me through that time.

Hitchcock: Filming my 58 m.p.h. run with the unique filming techniques of Spyder Wills and Greg Weaver.



TOMMY RYAN, LA COSTA.

Logan: Yes, eating it at over 40 m.p.h., with no safety equipment, at the water tower hill.

Hughes: The night before the Signal Hill race, Chuy (Bob Madrigal) and I decided we were going to sleep at the hill, and we stayed awake all night long.

Izan: Being deliberately run off Diablo Canyon by a Cadillac from New York, while running at high speed (he didn't stop).

Rhino Team: Yes, our jumping at the Cow Palace, and going down Signal Hill in Long Beach.

Biniak: Once at Deep Canyon, I ate it going 40+.

Page: Being dumb and racing cars down Blood Hill. I was never so scared in all my life.

Pratt: Yes, one time a slight updraft caught me and momentarily lifted my board off the ground, and I was airborne. This was the heaviest sensation I've ever had in downhill riding.

Grundy: Falling at 55 m.p.h.

Madrigal: Finding Anaheim Hills and riding it for the first time.

Shufeldt: Yes, the early days of "The Dip" and "Water Tower Hill" in La Costa. My fairing techniques obtained enough speed to break the speed limit on stock equipment.

Puccio: Heck yes—you have to see it to believe it, Crenshaw, Hawthorne, Silver Spur Road.

Dillberg: Yes. The first time I went down Anaheim Hills was on a small board I had made. There was myself, Chuy Madrigal, Sam Hawk, and Chris Hawk.

Williams: The Signal Hill race in Long Beach was like the first Indianapolis 500.

HAVE YOU EVER FALLEN? IF SO, HOW DID YOU HANDLE IT?

Alva: Yes. I try to slide 'em out.

Autry: I've fallen a few times going fairly fast (about 45 or 50), and rolled out of it. Except once.

Hitchcock: I've fallen at various speeds very well, excepting my fall at the first Signal Hill run where I injured my right shoulder

due to poor safety gear.

Logan: Yes, at over 40 m.p.h. at Water Tower Hill. Walking it off instead of making a scene.

Hughes: Yes. When I wasn't wearing my leathers, I got all scraped up, but when I had them on, nothing happened.

Izan: See last question. Broken ribs,



THE RHINO TEAM, LA COSTA.

collarbone and elbow, concussion and assorted contusions.

Rhino Team: Yes, but being so low to the ground you tend to roll instead of fall.

Biniak: See last question. Hospital session.

Page: I have fallen many times, mainly because of doing dumb things. I fell a lot more often with the rock wheels, and I used to just eat it. Now I always try to roll.

Pratt: I've never fallen on a high-speed run, but I have fallen at fairly high speeds on banks, and I usually try to roll out of them whenever possible.

Grundy: I fell at 55 m.p.h., fell to the side and slid on my shoulder and back till I stopped.

Madrigal: Two times at 50 m.p.h. Four other times at 35 m.p.h. If you fall forward while going fast, there is little you can do until you slow down. Don't attempt forward rolls until you slow down. Sliding on your back is the easiest, safest way to fall.

Shufeldt: Yes, three times. Once at 35, two times at approximately 40 m.p.h. I ran one out into a roll, and the others I rolled.

Puccio: On August 15, 1976, I ate it. I'm O.K., but I have to make a new board. Besides the skid mark on my ass and back, everything's all right.

Dillberg: Yes, I fell at 51 m.p.h., landed back on the tail of my board and slid 200 feet. I spun around almost hitting the curb, then spun around the other way to an eventual stop, and got up safe.

Williams: About a week before the Signal Hill race, I was practicing at La Costa, and tried to go around a corner at about 45 m.p.h. I spun out and rolled three times, then skidded about 30 feet. My board hit the curb, taking about an inch chunk out of the cement. It flew 20 feet and stuck in the dirt nose first. It looked like a javelin flying through the air. Having all my safety gear on really saved my skin.

WOULD YOU LIKE TO SEE MORE SPEED-RACING COMPETITIONS?

Alva: Yes, for money.

Autry: Yes, if somebody gets together some classifications of weight and style.

Hitchcock: Yes, there is a substantial

interest to warrant some *real* money contests.

Logan: Yes.

Hughes: Yes, "but professionally."

Izan: For money, yes.

Rhino Team: Yes, most definitely.

Biniak: Yes.

Page: Yes, but on safer and bigger hills.



DAVE DILLBERG.

Pratt: Yes, I think that speed racing should be promoted and given top prize money, with an expanded format of banked and straight runs.

Grundy: Yes! All over the world.

Madrigal: Yes. We desperately need a professionally designed track to hold competitions. We also need standard rules and regulations for board design, techniques, weights and wheel sizes.

Shufeldt: If you can create categories for equipment, and standing, lying and kneeling techniques.

Puccio: Yes, down bigger hills.

Dillberg: Yes, as much as possible, with speeds of over 50 m.p.h.

Williams: Yes, but I feel it needs more publicity and larger winnings.

WHAT IS THE SINGLE MOST IMPORTANT THING TO REMEMBER WHEN RACING?

Alva: Think positive.

Autry: Relax.

Hitchcock: Keeping your feet locked.

Logan: Tighten up the action bolt.

Hughes: Not to be nervous.

Izan: Keep your edge, and don't back off.

Rhino Team: To keep your seat on the board.



GARY HITCHCOCK, PHOTO: JIM CASSIMUS.

Biniak: Keep ankles stiff.

Page: Try to relax and concentrate on what you are doing and where you are going.

Pratt: That it is 90% mental. As such, there are many situations where you can perform the elusive mind over matter. However, if you lose your mental concentration at high speed, you put yourself in a very dangerous situation.

Grundy: Check all equipment before each and every race, wear the best equipment you can get—not the cheapest, and most of all, use the buddy system; ride with a friend so if there is an accident, they can help, and you won't be lying there in the middle of some road wishing you had brought someone.

Madrigal: To wear protective equipment, helmet, leathers, knee pads, ankle, wrist and knee braces and boots. Don't panic—keep calm. Don't race at hills that don't have a safe kickout or slow-down area at





**What, if any, form of
skateboarding is the most
difficult?**

I can only actually answer for myself in that. For me, the hardest is the one I don't do the best and that's freestyle, but I enjoy doing it just as much as the other ones. Speed racing comes pretty natural to me and so does slalom racing, so that's the way that one is.

**What would you like to
accomplish from your efforts in
skateboarding?**

Well, there's a few different things I'd like to accomplish from my efforts in skateboarding. The skateboarding aspect itself is just to enjoy skateboarding, and also maybe help skateboard parks progress to the point where we can get some really fine parks where you can really cut loose and enjoy yourself safely. Other aspects of skateboarding, like the commercial aspects of it or the financial aspects of it, you know, I'd like to get along fine like I have been in the last couple of years and making a living from the sport because I enjoy it. And I also enjoy the fact that I get paid for helping the sport when I work for a company. It's nice to be able to make a living at something you enjoy doing, and get off on what you're doing it for.

**What other types of terrain would
you like to see in a skate park?**

I'd like to see other types . . . getting into more of a surfing thing like we had except at the same time not quite as radically vertical. I don't think the angles in skate parks need to be quite as vertical as what everybody wants them to be. Pool riding is not limited by any means at all, it's just that a little bit easier angle, like say at the Reservoir, is a lot more workable, and you can do a lot more different types of freestyle maneuvers on them. Ask any of the hot freestylers, it's a lot easier to pull two or three 360's off of a slight angle than it is a vertical wall like a pool. So I'd just like to see a lot more mellow angles with a lot longer runs that you could build up a lot of speed and still get a lot of freestyle maneuvers. Right now the fall line, so to speak, just leads down to one point, and you need more different trails to take.

**"The Park's really great
fun . . ."**

**How long a run do you think
might be optimum or ultimate?**

Well, a nice run would be . . . a 200-yard run would be excellent. It wouldn't have to be over that long a space, it's just that it would go back and forth so that your terrain was always changing and every corner was new. You could have a pretty entertaining run; you wouldn't have to have it straight. But a

good 200-yard run would at least be fun in a skateboard park so you wouldn't be running into the same people all the time.

**You've sort of avoided competing
pretty much in the last year.
Would you like to explain that?**

Sure. Competition to me is . . . it's not far away to me, like I like to compete when the time's right for me and the place is right, and also my position in skateboarding, what I've been trying to do, personally, is trying to create a competition . . . that kept me from entering a lot of contests because I felt that bias might have been called on my part and that type of thing, and I wanted to make sure the contests came off right, and so I chose to work in it, or maybe M.C. the contests, just to help the contests work out better. And also, a lot of races that are held, I don't particularly either care for the area that it's being held in or the way in which it's being held, or sometimes no limitations on equipment and that type of thing. I race with very limited stock equipment, where other people are getting into more experimental type of things. I've always skated commercially, you might say, in the last year or two; I've been promoting people's products, so I take a very stock piece of equipment to a limit that a lot of people couldn't possibly do, without getting a piece of equipment that makes it a lot easier to do it with.

**"Professional racing is
a good spectator
sport."**

**How do you think you'd fare, like
in a speed race, for instance,
against someone on more
specialized equipment?**

Well, depending upon the size of wheels I was using versus the size of wheels they were using, and also here again the hill would have something to do with it, I would fare very close to most people, but when you get into competing with somebody that has a four- or five-foot-long board, you have so much weight displacement that it makes it very easy to carry all that weight down the hill; whereas, with a little stock board, you have a lot more problems with control, and also you have a smaller amount of surface area to carry your body weight, so you have a lot more friction. So I would be at a disadvantage, but I would still fare decently. Now if I was to be on some sophisticated equipment, I would fare even better (laughter), especially if I could find the type of hill I like, I'd fare even better because I've had some nice experiences up in the mountains with long hills, and I've had some very

CUTTING FINE COMPULSORY-LIKE LINES.

need to really minimize my drag under certain kinds of conditions, then I'll go into a full fairing where I have my arms totally back, and I can extend my body out over my board more. It gets into even a lot more flying. It's like ski jumping, more or less.

**What other forms of
skateboarding are you into?**

I'm also into slalom racing, tight courses, you know, regular slalom racing or giant slalom, or downhill slalom racing; I like all three types of slalom racing more than anything. I also really enjoy skating in the Park (Carlsbad). The Park's really great fun, and it allows for a little bit different type of expression. Of course, I'd like to see the Park a little bit larger so you can get into a lot longer type of line and break loose a little bit more, but then again I like freestyle too. I'm not the most fantastic freestyle skater in the world, but I enjoy doing freestyle in the driveways or, you know, out on the black hill, or something, just getting loose and relaxing. I like all types of skating, really, but freestyle is the least of the three types, as far as freestyle, slalom and park skating.

nice experiences in La Costa with the old Watertower Hill. The longer the hill, the more of a fairing you can constantly break into, and break out of, to re-create more speed all the time.

"Speed racing comes pretty natural to me . . ."

I know that last year at Signal Hill you weren't invited to race; whereas this year, you were, yet you decided not to. What reason would you give for not . . .

I have a couple of reasons: one is more or less a personal reason, and another reason, which is a better reason than the personal reason; the practical reason being safety-wise, and also a little bit of stupidity on the part of organizing the contest at that hill. You have a very steep hill, which is great for speed, and then you have an acute angle at the bottom, and with the equipment that we have today, you have speeds available of in excess of 65-70 miles an hour, with the right hill and the right temperature conditions. And at the bottom of that hill, coming off it with a three-inch wheel, ask Tommy Ryan; he told me he got airborne at the bottom. And I said I've gone 58 m.p.h. myself on a stock skateboard; I'd hate to hit that standing up and get six to eight inches off the ground airborne. Also, you've got potential there with that hill for 65 m.p.h. easily, and I was surprised to find out that they only went 54, until I found out that the temperature there was about a hundred degrees. The contest should have been held at six o'clock in the morning so the asphalt would be cold and hard, so higher speeds could be obtained, and then they might have seen quite a few accidents, though, so it might have been worse.

Well, you know they're planning on having another one in January. Is there any way you would consider racing?

I don't know about that hill, because it's kind of hypocritical in one way to hold a high-speed contest at that hill. You've got nice steepness, but then a very radical angle at the bottom to flatten out on. And then also, with the equipment that we have today, we should actually be racing on a strip approximately three miles long in which we'd be setting up for the main part of our speed track for about a mile, just doing regular skating downhill, building up our speed, and maybe holding a fairing for another half mile through a time trap of maybe a quarter of a mile, and then having another half mile of uphill slow-down area to straighten out of. And it could

be done very easily up in the mountains anywhere, and that's the type of situation I'd like to see. I know we're just trying to get speed racing into the spectator aspects of it, but the safety and also the . . . taking it to its full limits should also be thought about at the same time, actually . . . fairing techniques don't really begin to take place until you hit 50 m.p.h.

You mentioned before, and I want to get back to it, that you had personal reasons for not competing at Signal Hill. Did I miss those, or did you neglect . . .

No, I just neglected to tell them because I don't really like to mention anybody's name in public as far as saying a personal opinion about them, because that's just personal bullshit.

You mentioned that you thought speeds of 65 to 70 m.p.h. were possible at this time. Would it be possible on stock equipment, or would you have to have a specialized skateboard?

Specialized in the ways that you'd have . . . a larger wheel is specialized in that aspect, and also, take for instance Mike Williams and Tommy Ryan; they ride larger, longer boards, very heavy, different than what Chuy (Bob Madrigal) is riding, different than what Grundy rides; they're long too, except they're not as heavy as what Tommy was riding. Tommy had 30 or 40 pounds of weight in there. And a very strong type of new truck that's been out, I guess it just came out on the market, and with huge wheels, and that's the type of thing you can go 70 m.p.h. on with no problem, as long as you've got somebody that knows how to stay cool at that speed and control it, especially with some of the new fairing techniques like being on your knees, you can really hold a high speed on a good piece of equipment like that much easier than standing up. It's a lot harder to hold a high speed when you're standing up.

How fast do you think you could go on a stock skateboard yourself?

Well, depending upon the wheel size, if we put a good three-inch wheel or four-inch wheel on it, we wouldn't have any problem of going 65 or 70 m.p.h., if you have the right hill. But then again, that takes a lot of space.

How do you feel about the new fairing techniques, the kneeling and the lying down? Do you think you're going to get into that yourself?

I don't think I'll ever get into it myself because it's not natural to me, I don't feel like I have as much control. And also, it's like the difference between surfing and kneeboarding; they're both good sports, and I've got no bias against either one, but skateboarding

to me is done standing up and not on your knees, and it's just a personal opinion that I have. I wouldn't do it laying down on my stomach or my back. Skateboarding to me is standing up.

Do you think there should be a division for the different styles, or do you think that they should all be grouped together in they were at Signal Hill?

I think pretty much that there should be equipment breakdowns, and also there should be either a fairing breakdown or else a limited and unlimited division, and the unlimited being no limit on fairing techniques and no limit on equipment; and the limited should be stock equipment, standing up, so we keep some of the essence of skateboarding.

I've noticed recently that you've widened your stance a little bit from the parallel position that you used to use, to a little bit more of a surf stance. Why is that?

Well, that's pretty much due to skating the Carlsbad Skatepark lately quite a bit, and also skating driveways around my house that I'm living at now. I've been getting into more of a free-form type of thing like imitating surfing when I'm skating driveways or the Skatepark. You have to skate with your feet further apart—if you're skating parallel all the time, you can't get quite as much juice, and the wider stance also allows for you to do some off-the-lips, slides, and that type of thing that's enjoyable in a park.

" . . . fairing techniques don't really begin to take place until you hit 50 m.p.h."

What advantages does the parallel stance have, if any?

To me, the parallel stance has an advantage in that if you have quick reflexes and ankle motions, say take somebody like Bobby Piercy, who has very quick ankles, and also Conrad Miyoshi, they can pull themselves, actually whip themselves through tight gates with their ankles. And the parallel stance is also very good for practicing and toning the same muscles for snow skiing, so it has a therapeutic value to it, and also has a value to it in tight course racing.

Which do you prefer for general giant slalom; do you still prefer the parallel for giant slalom?

I prefer the parallel for tight slalom, the giant slalom and for downhill, or else a wide giant slalom. I prefer not quite a feet-apart surf stance, but feet-apart parallel stance, more or less. It's

the bottom.

Shufeldt: Use common sense in considering all variables for safety.

Puccio: One thing—there is no room for mistakes.

Dillberg: You must retain concentrated looseness.

Williams: Don't go too wild until you are ready for it and can handle the speed. Don't do it unless you have the proper board, trucks, wheels and safety equipment. The better prepared, the faster you go.

WHAT DO YOU SEE IN THE FUTURE FOR SPEED RACING?

Alva: Speeds of 90 plus, with the development of a steering mechanism.

Autry: A lot more speed.

Hitchcock: Exceeding 80 m.p.h.

Logan: More and better races.

Hughes: A lot faster speeds, more money, and a lot more people.

Izan: If someone puts up decent money, then the boys will go for it.

Rhino Team: More speed without loss of traction, motoboard.

Biniak: Not too much.

Page: Hopefully, it will become an Olympic

Event in the future for amateurs, with big money contests for professionals.

Pratt: Realistically, I don't think that speed racing will be fully developed in contests or through racing associations because of the liabilities and organizational problems. I do think, however, that individual riders will take speed racing as far as the



TY PAGE AND BRUCE LOGAN, LA COSTA. "WE WERE CRAZY."

equipment will allow. Speeds of 100 m.p.h. are definitely within reach.

Grundy: A lot more togetherness, new and better equipment, and a lot of international fun. Look for the 1980 Olympics.

Madrigal: I see it in the Olympics alongside downhill snow skiing. Skate parks with a speed run would be nice. Purse money will increase, and the sport will organize.

Shufeldt: Right now it's hard to say, but with the right guidelines and sufficient areas, it could progress to incredible speeds, especially in an unlimited category of equipment.

Puccio: Higher speeds, more intercontinental races.

Dillberg: Speed racing is the only future that skateboarding has, but in a different aspect than is currently practiced. In the future, you will see dual runs, jumps at speed, and men's giant downhill slalom over 35 m.p.h. Tricks and small slalom are fun, but the crowd wants the juice and the falls. Soon we should have what we want, but for now we have to settle for less. For the future, I'll challenge anybody to a standup, kneel, lay down, or modified vehicle race just to show that I mean business.

Williams: Better rules, classifications, scoring, equipment, courses and public appreciation. It's really an exciting spectator sport, and could be easily filmed. I hope the day is coming when we'll see it all come true.



NATHAN PRATT. BESIDES EFFICIENTLY CHANNELING THE AIR MASSES, PRATT'S FAIRING OFFERS ADDED PROTECTION. AFTER RECENTLY TAKING THREE FULL ROLLS OFF THE DIABLO CANYON RUN IN IT, PRATT EMERGED UNSCRATCHED, AND STATED, "NEXT TIME I'M GOING TO LAND ON MY FEET." PHOTO: C. R. STECYK III.



TONY ALVA RUNNING FULL OPEN IN THE CANYON, WEARING HIS INFAMOUS HELMET. PHOTO: C. R. STECYK III.





GUY GRUNDY, WINNER OF SIGNAL HILL, 1975.



RYAN, GRUNDY AND HUGHES.



BOB "CHUY" MADRIGAL, SPEARING LA COSTA DARKNESS.



GROUP PORTRAIT, LA COSTA, AUGUST 1976.

COCONUTS



GREGG WEAVER, CARLSBAD. PHOTO: WARREN BOLSTER.





"UPPER WESTSIDE'S FINEST" (UPPER LEFT). PHOTO: ANTHONY EDGEWORTH. RADICAL BACKSIDE EDGE WORK. (UPPER RIGHT) LONNIE TOFT. PHOTO: CRAIG FINEMAN. THE MOONDANCE (LOWER LEFT), A PURE CELEBRATION THAT SETS THE SPIRIT FREE. PHOTO: TRACY I. BORLAND. AN EXCELLENT V-SIT (LOWER RIGHT) AS PERFORMED BY GULF COAST SKATER TED SCARRETT. PHOTO: TOM HUTSON.





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BRAD LOGAN (LEFT) FLOWING ARCHES AT LA COSTA. A CLEAN LINE AT THE OLD SAN MARCOS POOL (ABOVE). MURRAY ESTES. PHOTO: BOLSTER



though, out of desperation, changed their tactics, including adding weight to the board and trying a different riding position. The most daring solution was offered by Tom Ryan who tied for the second fastest speed—53 m.p.h.—riding prone. The only thing more extreme came when a teenage daredevil, in trunks alone, crashed the course on a Big Wheel. But alas, handle bars and wheels wobbling to the max, 36 m.p.h. was the best he could do.

Besides setting a new downhill record and meeting the other aforementioned goals, the event showed that this type of racing, though regarded as a "high-risk sport," can be relatively safe, as there were no injuries, serious or otherwise, reported by the riders. Hopefully, the road will be cooler and times even faster when the group meets again at the top of Hill Street in the city of Signal Hill for the Third Annual Speed Run, tentatively scheduled for January 2, 1977.

2nd ANNUAL SKATEBOARD SPEED RUN, SIGNAL HILL, RESULTS*

- 1) Sam Puccio 54 (m.p.h.)
- 2) John Hughes 51/53
- 3) Tom Ryan 51/53
- 4) Mike Williams 52/52
- 5) Jan Drupiewski 49/52
- 6) Dave Dillberg 50/51
- 7) Tom Kisen 50/50
- 8) Bob Madrigal 50/50
- 9) Mark Darfler 50/50
- 10) Mike McCleary 50

*(Official results were not available. The above were gathered on the scene as they came over the loudspeaker.)

THE SECOND ANNUAL OCEANSIDE NOVICE AND OPEN FREESTYLE SKATEBOARD CONTEST.

by Larry Frum

Recreation Supervisor, Oceanside Parks & Recreation Department

The Second Annual Oceanside Novice and Open Freestyle Skateboard Contest was held on Sunday, July 11, at the Beach Stadium on the Strand. Our judges utilized the Pacific Skateboard Association scoring system, and each contestant was judged on style, degree of difficulty and execution during the freestyle competition. The judges included Brian Logan (Logan Earth Ski), Dave McIntyre (Gordon & Smith Fibreflex),

and Richard Boyden (Bahne Exhibition Team).

We feel that our contest is unique due to the fact that we offered an open class for experienced and team riders, as well as a novice class for local inexperienced skateboard riders. Ten trophies were awarded in the open class, and 115 prizes were donated by local manufacturers as well as local businessmen, and were awarded in the novice class. Our attendance for the better part of the day was approximately 1500, with the peak being reached during the Bahne Exhibition Team demonstration when the 3000 seat stadium was filled.

OPEN CLASS

GIRLS

1st place Kim Milburn	Age 13
2nd place Diane Patterson	Age 15
3rd place Lynette Fraas	Age 14

BOYS 13-15 YEARS OLD

1st place Jim Akin	Age 12
2nd place Kevin Kelly	Age 14
3rd place Randy Travers	Age 13

16 AND OVER

1st place Jerry Pattison	Age 17
2nd place David Paul	Age 17
3rd place Gunner Havgo	Age 18

NOVICE CLASS

7 AND UNDER

1st place Ty Keith
2nd place Andy Henderson
3rd place Jason Danier

8 TO 12 YEARS

1st place Randall Godinet
2nd place Louis Kreslie
3rd place Tony Mosqueda

13 TO 15 YEARS

1st Mike Cantu	1st Jim Weldon
2nd Gary Payea	2nd Benny Gavin
3rd Richie Roberts	3rd Bob Hull

16 AND OVER

1st Mike Cantu	1st Jim Weldon
2nd Gary Payea	2nd Benny Gavin
3rd Richie Roberts	3rd Bob Hull

CALIFORNIA FREEFORMER WORLD PROFESSIONAL SKATEBOARD CHAMPIONSHIPS.

by Brian Gillogly

Labor Day weekend, September 4 and 5, 1976, found professional skateboard competition at a critical juncture in its short history. The financial failures of the '75 Hang Ten at the L.A. Sports Arena, and the '76 Northern California Championships at the San Francisco Cow Palace were still fresh in the minds of association officials, sometime promoters, and other big wheels. And then by noon on the 4th, another test case—

conceivably the final gamble—was getting underway, this time on the floor of Southern California's 22,000 capacity Long Beach Arena. Impressively, the contest was billed as the California Free Former, \$20,000 Invitational, World Professional Skateboard Championships.

Yet, according to organizers, promoters and contestants, this meet had a lot going for it. Under the guidance of the PSA and WSA (World Skateboard Association), an all-encompassing competition format of six events—freestyle, slalom, speed racing, high jump, barrel jump, and consecutive 360's—was developed. Although all of the above events have been run before in competition, the most traditional among them, the freestyle, was broken down into two separate segments: compulsories and "holddog" (routines). The compulsories included ten maneuvers—360's, handstands along 180° arc, walk-the-dogs, kick flips, pirouettes, nose wheelies, one-footed tail wheelie carving, space walks, headstands, and nose-to-tail wheelies—of which each freestyle would have to compete in five for 20 percent of his overall freestyle score. This would allow for a greater degree of objectivity in the selection of freestyle finalists.

Similarly novel was the manner of choosing the basic group of 65 invitees. For the slalom and speed events, Henry Hester, Bob Hudson and Chris Yandall submitted lists of whom they individually regarded as the fastest. Those names recurring most often received invitations. Ed Nadalin, Russ Howell and Bob Mohr did the honors for the freestyle. (In future invitationals, this method may well be expanded, allowing for a greater number of high-rated competitors contributing such listings.)

The actual competition that Saturday and Sunday ran smoothly, though about one-and-a-half hours behind schedule. Yet the 5,500 in attendance on the 4th, and the 14,000 on the 5th—despite many nonpaying entries, the largest crowd ever for such a contest—appeared satisfied and often enthused about the flow and nature of the events. Both days there were numerous moments in which the predominately young audience was thrown to its feet, screaming and applauding their approval. Such highlights included the following: 4 p.m. Sat., Conrad Miyoshi, skating despite a broken collarbone, puts in a fast run employing his parallel stance, ski technique. 4:30 p.m., Ed Nadalin pulls off 12½ revolutions in perfect form during the 360 event; Bob Jarvis, with amazingly fast spin, performs a record 15½. 6:45 p.m., Tony Alva just misses 16 in the barrel jump, while shortly thereafter, Woody Woodstock of New York makes 16 an official record. 8:20 p.m., in the men's freestyle, Bob Jarvis kick flips at speed; Gene Reiley





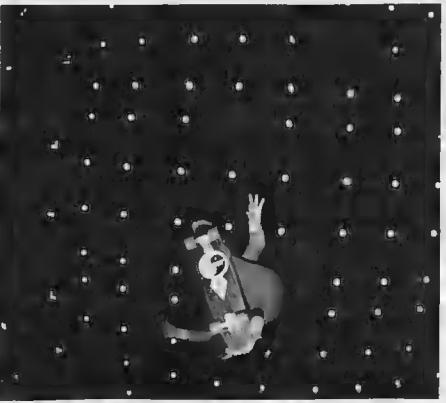
MIKE WEED OVERCAME A LONG ILLNESS TO FINISH A WELL-DESERVED 3RD PLACE IN FREESTYLE, WHILE DEMONSTRATING WHAT HAS TO BE THE FASTEST FOOTWORK IN THE BUSINESS. LONG BEACH



SAM PUCCIO, JR., LONGSHOREMAN AND FATHER OF TWO, FIRST PLACE AND 54 M.P.H. AT SIGNAL HILL. PHOTO: JIM CASSIMUS.



DARKHORSE HIGH-JUMP WINNER, ERNIE MARTIN (FROM NEW JERSEY), ROUTINELY CLEARED 4'8" TO SMASH THE OLD WORLD RECORD BY NEARLY A FULL HALF FOOT. LONG BEACH



THE YOUNGEST CONTESTANT, 15-YEAR-OLD STEVE SHIPP, AMAZED THE CROWD WITH HIS BREATHTAKING AERIALS. LONG BEACH



LOCAL BOY RUSS HOWELL, ALTHOUGH FINISHING A VERY RESPECTABLE 5TH PLACE, SURPRISED EVERYONE BY ANNOUNCING HIS RETIREMENT FROM COMPETITIVE SKATING. LONG BEACH



BOB PIERCY, LA COSTA. THE FASTEST ANKLES IN TOWN. PHOTO: BOLSTER.



A GOOD CROWD TURNED OUT FOR THE OCEANSIDE CONTEST—ENOUGH SO THAT IT'S FAST BECOMING A POPULAR EVENT, NOT TO BE MISSED. PHOTO: LARRY FRUM.



THE RHINO TEAM ADDED ANOTHER CHAPTER TO THEIR INCREDIBLE HIGH-PERFORMANCE STORY. PHOTO: JIM CASSIMUS. SIGNAL HILL



ELLEN ONEAL SHOWN TURNING IN ONE OF THE MOST ARTISTICALLY FINE PERFORMANCES IN WOMEN'S SKATEBOARD HISTORY. IT WAS HER FIRST PROFESSIONAL CONTEST. LONG BEACH



A CONFISCATION PIT BY THE ENTRANCE WAY SERVED TO REMIND THE SKATE DOGS THAT NO RULE BENDING WOULD BE TOLERATED. LONG BEACH



BEAUTIFUL PINPOINT HANDSTAND CONTROL BY ELLEN ONEAL. LONG BEACH



CHRIS CHAPUT EXHIBITING JUST ONE OF THE MANY ORIGINAL AND OUTSTANDING FREESTYLE VARIATIONS THAT EARNED HIM THE CROWN. LONG BEACH



TOMMY RYAN TIED FOR SECOND PLACE AFTER SWITCHING TECHNIQUES. TOMMY'S A GOPHER, HE'LL ALWAYS GOPHER IT. PHOTO: CASSIMUS. SIGNAL HILL



ALTHOUGH MAKING ONLY HIS SECOND CONTEST APPEARANCE, GREGG WEAVER TURNED IN ANOTHER INSPIRED, ORIGINAL PERFORMANCE. LONG BEACH



TO ROBIN LOGAN, THE MOST DIFFICULT TRICKS ARE MERELY SECOND NATURE. LONG BEACH



HOT FLORIDIAN JIM McCALL ASTOUNDED HIS OLDER PEERS BY SHOWING SIGNS OF BECOMING DEFINITE FUTURE THREAT.



Z-BOY, BOB BINIAK, CUTTING LOOSE. PHOTO: CASSIMUS. SIGNAL HILL



BOB MOHR FURTHER DEMONSTRATING HIS ART AT OCEANSIDE'S ANNUAL CLASSIC. PHOTO: LARRY FRUM.



PETER THOLL, LA COSTA, YOUNG AMATEUR RACER—FUTURE PRO SLALOM THREAT. PHOTO: TODD FRIEDMAN/SPECTRA-ACTION.



TOM SIMS' UNIQUE GURU-LIKE HIGH-JUMP TECHNIQUE ALWAYS PROVIDES TOUGH COMPETITION. LONG BEACH



CHRIS CHAPUT SHOWN CUTTING COMPULSORIES ON HIS WAY TO A WELL-DESERVED FIRST PLACE IN FREESTYLE.



ANDRA MALCZEWSKI, LONG CONSIDERED ONE OF THE BEST BY HER PEERS, TURNING IN A PERFORMANCE WORTHY OF THAT RECOGNITION. LONG BEACH

demonstrates his double board splits-arc; Gary Kocot starts off with a board-to-board jump over six people; Ed Nadalin coordinates slick footwork to his music; and Steve Shipp, the youngest competitor, gorilla grips off the edge of the freestyle ramp. 3:10 p.m. Sun. Four skaters—Jerry Patterson, Bob Mohr, Ernie Martin and Tom Sims—pass over the old record height of 4'2" in the high jump. 3:35 p.m., Sims and Mohr (on a mere 26" board) are eliminated, with Patterson joining them as he misses his third attempt at 4'6". Ernie Martin of New Jersey, whose high and fast spring hadn't failed him yet on a first attempt, goes on to clear 4'7" and takes home \$400 for his efforts. 4:30 p.m., Alva, having hurdled 16 barrels in practice today, flies over an official 17. 5:45 p.m. Steve Shipp, forearms up and fingers out, performs 13 spins "goofer" style in the 360 event; Jarvis, again, easily makes 15½, tying the record he set yesterday. 6:30 p.m. Tony Alva, alias Mr. Electric, alias Mr. Radical, brings the house down, clearing an amazing 18 barrels. (One close-up photographer remarks incredulously: "That's a long way!") 6:55 p.m. In the women's freestyle, Ellen Berryman goes from her "spider" (handstand, feet touching head) into a V-sit; Desiree Von Essen one-foot tail wheelies off a stacked board; Laura Thornhill shows confidence in her fast foot work, double 360's on the ramp, and Catheyesque double-board moves; and Ellen O'Neill, sporting a "radiant smile," to quote one spectator, makes the aerial jump she missed yesterday, and impresses all with a smooth, professional routine. 8:00 p.m. In the men's freestyle, Skitch Hitchcock, despite a cut gripping toe, ends his routine with a 3½-foot-high aerial; Florida's young pro, Jim McCall, begins with his short, one-hand handstand, then into his handstand tic-tacs; agile Bob Mohr space walks both feet on the tail; Bruce Logan tail arcs into a 360 on the ramp; Andy Pryciak space walks on the ramp; Chris Chaput does his renowned headstand spinner, plus various difficult variations on handstands, walking and wheelies; and Roy Jamieson and Gregg Weaver show sophisticated, aesthetic styles on the ramps.

As on Saturday, Sunday's competition closed with an hour of live music by Flash Cadillac and the Continental Kids, a nostalgia group with a B-rated Las Vegas-type act. Afterward, trophies and prize money were given out, including the promised \$100 to every invitee. At this time, Russ Howell, a strong competitor and appreciated performer in this and every other contest he's entered, announced his retirement (we hope not from skateboarding altogether). This note of disappointment contrasted the generally positive feeling about this contest and professional competition in general, and the hope for more of the same in the future. (Look for more photos of the Championships next issue.)

RESULTS

WOMEN'S SLALOM

1. Desiree Von Essen
2. T. Brown
3. Robin Logan
4. B. Martinez
5. Kim Cespedes

WOMEN'S FREESTYLE

1. Ellen Berryman
2. Laura Thornhill
3. Ellen O'Neill
4. Desiree Von Essen
5. Robin Logan

MEN'S SLALOM

1. Henry Hester
2. Bob Piercy
3. Mike Williams
4. Paul Engh
5. Tom Ryan

CONSECUTIVE

360'S

1. Bob Jarvis
2. Chris Chaput
3. Gary Kocot
4. Steve Shipp
5. Ed Nadalin

SPEED RACE

1. Dan Trailer
2. Chris Yandall
3. Mike Williams
4. John Hutson
5. Mark Bowden

HIGH JUMP

1. Ernie Martin
2. Jerry Patterson
3. Tom Sims
4. Bob Mohr
5. Tony Alva

THE LA COSTA SUNDAY RACES.

by Diana Dootson

The Sunday races have recently had the biggest turnout since last April. The slack in contest programming has turned heads, skateboards, and cars to La Costa once again.

The new competition idea that was to be tried on July 11 was a team competition that called for close team communication and responsibility. Unfortunately, the idea got a good response but no support. An adaptation of the team idea will be used at a major contest late in September.

On July 11, the racers opted for a Giant Slalom on the regular Box Canyon hill. John Hutson was in the area from Santa Cruz and raced with us. He gave the regular racers a good racer to pace themselves against.

Giant Slalom Results:

1. John Hutson 15.3
2. Mike Williams 16.2
3. Lance Smith 16.5

The following Sunday, July 18, the Giant Slalom was held on the upper Box Canyon hill. Henry Hester set a super long course using the entire length of the hill and every available cone. The slalom was held on the lower hill. An entry fee of \$4 was set for Pros; Amateurs raced for free.

Giant Slalom Results:

1. Bob Skoldberg—Pro 28.45
2. Marty Schaub—Am 28.83
3. Pete Tholl—Am 29.2

Slalom Results:

1. Henry Hester—Pro 10.04
2. Bob Skoldberg—Pro 10.5
3. Mike Williams—Pro 10.65

We had time on a summer cloudy day on July 25 for a \$2 Slalom, and just time to sign up for the G.S. before (believe it or not!) it rained!! A nice, desert rain; a dozen or so people sat out in low-rider lawn chairs and on the curb waiting for it to stop.

Conversation, 360's, and excitement didn't dwindle until the fact that the gentle rain was not going to stop was obvious. As most cars pulled away, a few diehards were going to stick it out. I heard later their perseverance paid off—the rain stopped and they had the hill all to themselves.

Slalom Results:

1. Bobby Piercy—Pro 7.0
2. Tommy Ryan—Pro 7.05
3. Mike Williams—Pro 7.1

The entry fee for August 1 was set at \$2

for Pros and \$1 for Amateurs. Amateurs retain their Amateur standing by being ineligible for the purse. Only Pros can win prize money. Should an Amateur place in first, second, or third, the purse is split between the Pros.

Giant Slalom Results:

1. Bobby Piercy—Pro 15.1
2. Tommy Ryan—Pro 14.95
3. Mike Williams—Pro 15.9

Slalom Results:

1. Bobby Piercy—Pro 6.0
2. Tommy Ryan—Pro 7.05
3. Mike Williams—Pro 7.25

A group of Amateur skateboarders from Oakland were visiting the North County area and skated with us on August 8. The ALOTAFLEX team (an independent team not sponsored by a manufacturer) had skated at La Costa in March and made specific plans on this trip to be at Box Canyon for our race. And it is good they did; a team member made it into the finals. Other well-known visitor racers were Jim Muir and Bob Biniak (both of whom placed in the finals).

Giant Slalom Results:

1. Henry Hester—Pro 13.1
2. Mike Williams—Pro 13.1
3. Bob Skoldberg—Pro 13.35

Slalom Results:

1. Bobby Piercy—Pro 6.7
2. Henry Hester—Pro 6.8
3. Bob Skoldberg—Pro 6.95

By August 15, each race had boasted a good 18-22 entries. What that doesn't describe is the amount of spectators, parked cars, beautiful hot days, and high competitive spirit. To be at La Costa on a Sunday for a race gives those directly involved in the race a rush that lasts for days; it must be close to that for spectators, because they're always there too.

This Sunday was another day for out-of-towners to race. John Krisik and Jamie Hart were down our way from Sacramento. Scott Johnston, from Washington, is down for the summer and has been a regular since he got here. A good racer, Scott makes it to the finals every time.

Slalom Results:

1. Mike Williams—Pro 10.35
2. Henry Hester—Pro 10.25
3. Bobby Piercy—Pro 10.15

A surf shop in Thousand Oaks held an amateur contest on August 22 that drew the majority of the Sunday racers up north. A tight slalom race was held for the skaters who opted to stay home. And, since the heavies were all away, the race was a free-bee—no entry fee.

Slalom Results:

1. Lance Smith 7.3
2. Tom Padaca 7.6
3. Randy Travers 7.8

With two major Pro contests scheduled in September, Sundays are all but guaranteed to be the place for practice. Needless to say, we won't be racing the weekends those contests are scheduled. We should be getting a good preview for the outcome of those two events.

A vote of appreciation should go to the La Costa people for going along with our races. It has been a pretty smooth summer for us. It seems we have picked a place that is enough out of the way to avoid conflict with the public. La Costa seems accepting enough as long as no complaints are called in. We are certainly most grateful for their attitude.



TOM PADULA LA COSTA CONTROLLING A HIGH-SPEED GIANT SEAL. (M/SIDE PHOTO: TODD FRIEDMAN; SPELTRA ACTION)



Larry Bertleman

21 years old, rides a Bahne Skateboard

Larry Bertleman, although only known to most people as a surfer, his ability on a skateboard is also "incredible."

Larry began skateboarding on the big island of Hawaii when he was 9 years old, and riding the early "iron wheel" skateboards. He has since progressed up to today's Bahne model. In the beginning, he didn't know that

you could do certain things on a skateboard that are done in surfing. However, two years ago, Larry adapted his loose, fluid style of surfing to the smaller area of a skateboard.

When asked to compare the two sports, he replies, "I usually ride a flexible skateboard so that every time I turn, the skateboard gives; it's almost like being in a wave when you're turning. Like when you sink the surfboard on a turn, that's what happens if you have a flex board. With a skateboard, you have to ride on top of it a little bit more; and for off-the-lips, it's almost the same when you get the front wheels off. It's just like doing a roller coaster."

He usually carries three skateboards: one slalom, one kicktail shortie, and a mid-range, all-around board. He has been blown out while watching Roy Jamieson and the boys practice their freestyle tricks, and says that his first love is still wall riding.

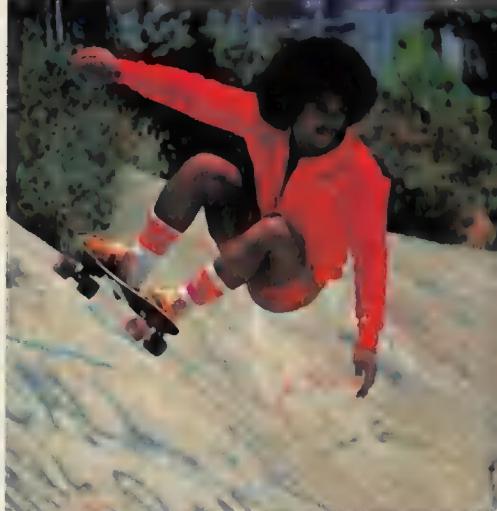
"My whole skateboard thing is related to surfing. Sure, it keeps me in

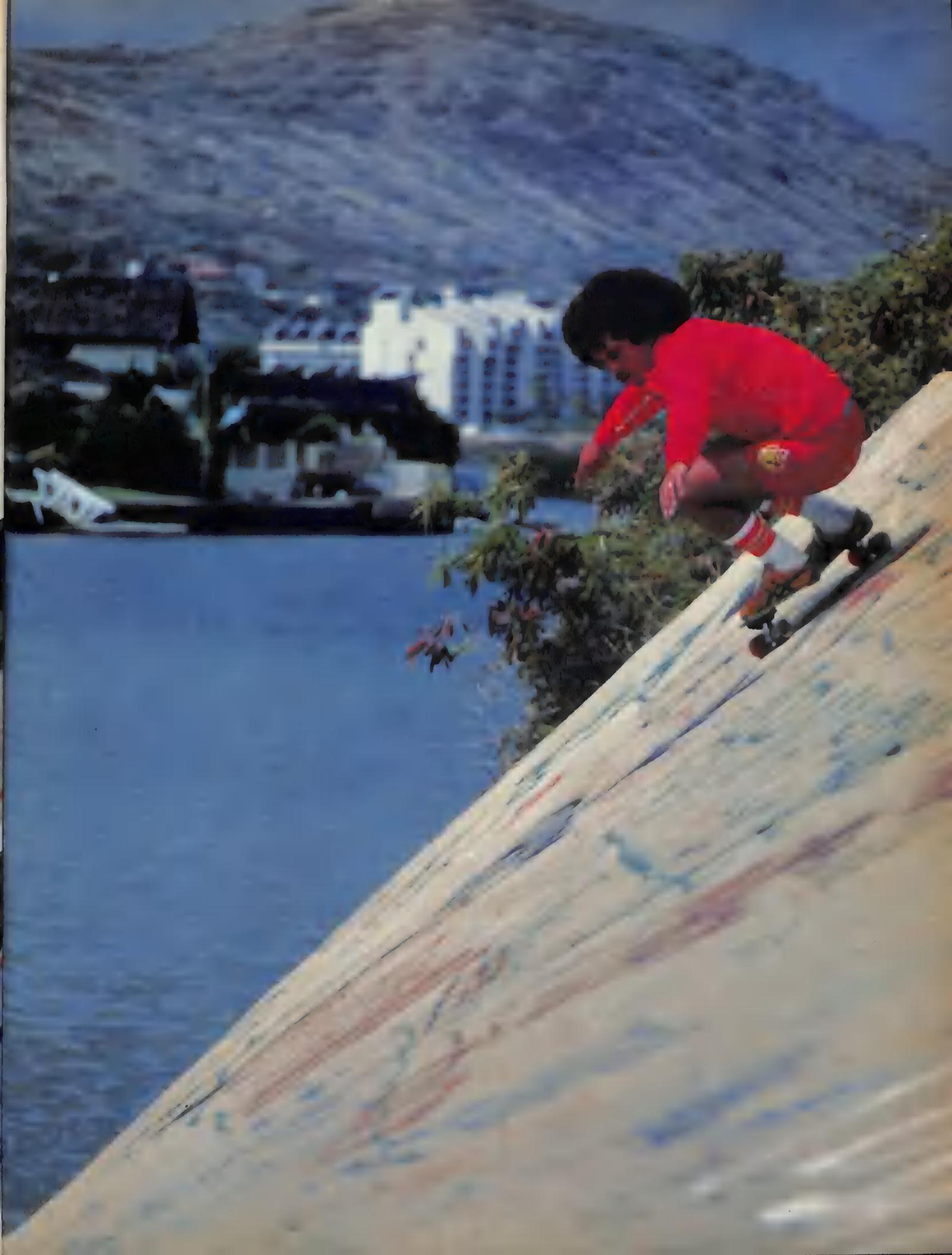
tune on flat days, but more than that, it helps your agility and your mental awareness. I've studied martial arts for three years now, and the mental discipline of that has helped my skateboarding, too."

Larry's favorite spot on Oahu is Uluwatu because of "the angles of the walls." He is spontaneous in his moves, and just tries to do "whatever comes to mind." Like squatting really low and grabbing the board with his hand as the rear wheels slide around. He does the same thing on a surfboard, but says "you can't do it all the time on a surfboard, where with a skateboard, when you just think about turning, it'll turn. A skateboard is right under your feet, and if I could find a surfboard to ride like my skateboard, I'd probably quit surfing."

STEVE WILKINGS

LARRY BERTLEMAN . . . TOP PRO SURFER, CATCHING LONG, HARD WALLS AT WALLOS, HAWAII (BELOW). ". . . IF I COULD FIND A SURFBOARD TO RIDE LIKE MY SKATEBOARD, I'D PROBABLY QUIT SURFING." (RIGHT) LARRY . . . TAKING THE STEEPEST DROP TO BE HAD AT ULUWATU, FROM THE CORNER OF THE WALL THAT BEARS HIS NAME. PLAYING DELICATE, TWO-WHEELED BALANCE GAMES (BELOW BOTTOM AND LEFT) ON THE TERRACES AT WALLOS. PHOTOS: STEVE WILKINGS.







ADAMS (ABOVE) REACTS TO A QUESTION CONCERNING THE SAN FERNANDO VALLEY. PHOTO: C. R. STECYK III. (BELOW LEFT) BENDING MINDS, LINES, AND INCLINES AT CARLSBAD. PHOTO: BOLSTER. JAY AND TONY (BELOW CENTER), ACCEPTING DARES AND ALL THAT'S RADICAL. PHOTO: BOLSTER. "HE'S ONE RADICAL MUTHA." (BELOW RIGHT) JAY LAYS BACK INTO A 13' HIGH VERTICAL PIT. PHOTO: BOLSTER. "IT SOUNDS LIKE SOMEBODY ELSE TO ME . . ." (FAR UPPER RIGHT) ADAMS ASSUMING NEW IDENTITY AT THE SOUL BOWL. PHOTO: BOLSTER.



Jay Adams

15 years old, rides for Logan Earth Ski

What can you say about Jay Adams? Mere words could never come close to accurately describing him. Ask anyone who knows him, they'll tell you. He's one radical mutha. On the streets of his old hometown, Jay's exploits are nearly legendary. Tales of his madness include: the time he got a ticket for skating on the freeway, numerous vicious food fights, when he allegedly skate-snatched the wig off the bald woman's head, his uncanny throwing ability with a dirt clod (total accuracy for up to two city blocks), and how he can be gone for nine months, and walk into the Ocean Park Library and still

cause the librarian to go into uncontrollable hysteria the instant she recognizes him (this library doesn't have surfing magazines). In regards to these stories, Jay merely smiles and says, "It sounds like somebody else to me; I mean, if I ever stole a bald lady's wig, I'd sure remember THAT!!!!"

Aside from the insanity, there remains Adams' undeniable skating ability. People who are known as innovators consider Jay to be an original. Adams and Alva were the prototypical Z-boys, and their riding did more to turn people on to the new surf-skate style than anything else. Jay did spectacularly well in contests, although now he doesn't remember any of them in particular. When queried further, he states, "After all, contests aren't really important."

Editor's note: Adams won freestyle and cross-country events in 1975 Hang Ten World Pro-Am, as well as 10 other first-place titles and over 20 other assorted placings.

Jay began surfing and skating at age 5 under the encouragement of his father, Kent Sherwood, a long-time surfer. He prefers bank and pool riding to other facets of skateboarding, and credits Tony Alva with "tuning him into the banks." Other favorite skaters include Torger Johnson and Bob Biniak. Adams feels that "it is important to skate well all around—



'cause it's dead to be stuck doing just one thing."

These days, the lad spends his winters in the Islands and his summers on the mainland taking full advantage of all skating and surfing opportunities.

Jay is very concerned with the quality and type of equipment he uses, feeling "it really makes a difference; it's all that matters." For skating, he is currently breaking in a new Logan 27" kicktail to accompany his old standards, a molded unidirectional fiberglass 27" slalom board, and a molded glass 27" kicktail for pools (both of which are manufactured by his dad). For surfing, he uses an Urbany 7' x 18" wide round pin, and a 63 x 18 1/4" wide modified sting.

Adams' favorite skate spots are Revere, Bellagio and Highland in California, and Wallos and Stoker Hill in Hawaii. His future visions include "better skate parks, with double-sided vertical walls, like a cross between Wallos and a pool." He adds, "They better come soon, though, because the way it is going, the parks will be the only places left to skate."

For tips, Jay offers that "you should be spontaneous in your skating, and not plan ahead, just do what comes natural." And that "music really helps you to skate better, so just park your car next to the hill and turn up the stereo full blast."

We asked Jay if his mother ever worried about him, and he answered, "of course not." Then we asked if he ever worried about his mother, and he stated, "no, she's able to take care of herself."

JOHN SMYTHE





Paul Constantineau

**15 years old, rides for
Gordon & Smith Fibreflex**

Paul Constantineau is a man of few words. It's not that he is uncooperative, though, since Paul will answer any question you ask him in 25 words or less (usually less). He exudes an easy-going self-confidence, and is definitely much more into doing it than talking about it. It is this confidence blended with an innate sense of style and a go-for-it attitude that allows Constantineau to show up at a new spot with the boys, rip it apart, blow the locals out, never say a word, get back into the car, and split.

Paul was born in Ontario, Canada,

where he lived until six years ago, at which time he moved to Santa Monica, California. Shortly thereafter, Constantineau began the local activities of skating and surfing. He learned the fundamentals from friends like Bob Biniak, Tony Alva, Jay Adams, Stacy Peralta, Wentzle Ruml, etc., and he still considers them to be his favorite skaters. Paul excelled in the action winter sports of his native country, with particular emphasis on ice hockey, skiing and speed skating. Constantineau is rumored to be an excellent hockey player (position, right wing), who might possibly be bound for a career in the pros. When questioned in this direction, Paul allowed that "I guess I play okay." He feels that the similarities of these winter activities helped him to make the transition to surfing and skating since "they are all similar in balance and motions." Paul "skates just for fun," although he is aware of the commercial possibilities, and is open to them. He has appeared in several films, including Super Session, Go For It, 5 Summer Stories Plus 4, Fluid Drive, and Freewheelin', in which he also performed some action-camera work. Constantineau adds that he is "particularly into the financial rewards" of film-making.



Paul is an all-around skater, and prefers "any good bank or pool" for skating terrain. For banks and pools, he uses a 26" Fibreflex kicktail, with Bennett trucks and Sims Pure Juice wheels. For slalom he uses a 28" Fibreflex board with Bennett Pro trucks and Road Rider # 4 wheels; and for downhill speed he uses a 28" Fibreflex with Tracker trucks and open-bearing mag centered wheels.

Constantineau surfs "just about every day" in California, and last winter he went to the Islands for the first time. He stayed with the illustrious Adams family, and skated occasionally at Wallos and Kammies Drain, spending most of his time in the water at Laniakea and Gas Chambers. He currently rides a 6'6" stinger swallow shaped by Mike Perry, and is looking to return to the tropics "as soon as possible."

Paul advises that "when skating banks, ride them like a wave, instead of trying to do freestyle tricks on them. Banks are really just cement waves." So if you see an amazingly fluid skater flashing through your local bowl, it just might be Paul Constantineau. If you wonder . . . you'd better ask quick, 'cause he will never tell you on his own.

JOHN SMYTHE





Curt Lindgren

17 years old, rides for California Freeformer

Curt Lindgren is a senior at West High in Torrance, the same high school from which his good friend Brian Beardsley just graduated. He is a resident of the South Bay area, the fertile spawning ground of such notables as Ty Page, Laura Thornhill, Kevin Anderson, Chris Chaput, Mark Bowden and the Logan brothers, to name a few. He is a former local of the legendary Funnel (Vermont Drop, to some) and a one-time member of the similarly revered Performer Team, which introduced him to competition only a little over a year ago. And, in a matter-of-fact voice, Curt remarks that he was born under the sign of Gemini, "as about half the (prominent) skaters I know."

But probably more significant than anything else, Curt Lindgren is a first generation urethane wheel skater full-blown, having picked up his first

CURT LINDGREN . . . DARKHORSE FREESTYLE ARTIST. STOP ACTION ON A "KICK FLIP" AS PERFORMED BY THE ORIGINATOR (BELOW). PRECISION FOOTWORK AND TIMING IS MERELY A BASIC REQUIREMENT. THE SMALL MARGIN FOR ERROR MAKES IT A TRICK ONLY THE ADVANCED SKATER SHOULD ATTEMPT. WHO'S TO SAY FREESTYLE CAN'T BE RADICAL (BELOW RIGHT)? THE KICK FLIP, A TRICK UNTHINKABLE A YEAR AGO, IS NOW PRACTICALLY A BASIC MANEUVER IN PROFESSIONAL FREESTYLE CIRCLES. NOWADAYS, KICK FLIPS OVER HIGH JUMPS AND OFF OF CURBS AND TABLES ARE THE RAGE. SOME, LIKE CURT, THROW IN A PIROUETTE OR TWO TO BOOT, FURTHER PROOF THAT "THE ONLY LIMIT'S BETWEEN YOUR EARS." TORQUING A NOSE-WHEELIE SPACE WALK (FAR RIGHT).

skateboard only a scant three years ago. "I rode for about two weeks on the old wheels," says Curt. "The urethane wheels were just coming out." And then he heard about something called 360's, and set his mind to learn a few.

"I hadn't even seen anybody do them," Curt recollects. "But when I did two 360's—woohoo—I really got into it." Thus set the tone of Curt's relationship with the sport, characterized by a strong affinity and a sense of determination which has skyrocketed him toward the top in the jr. men's freestyle competition (4th at the Hang Ten, 2nd at Belmont, 1st at Carson and 2nd at the Cow Palace), and in the eyes of his peers.

Yet Curt wasn't completely green when he started skateboarding in '74. Living only a short distance from Redondo Beach, he had already been surfing for a year and a half previous, facilitating the transition to sidewalk surfing and providing a definite direction for his style. The result might be said to resemble a slightly looser Ty Page, although Curt sees it differently.

"There's this one guy, Jeff Skinner, who lives in Florida now," says Curt. "We used to surf together all the time, and I really liked his style. I just thought he was a classic surfer . . . and so after a while I sort of got his style on a skateboard."

Thus, for Curt, conscious effort toward defined goals in skating was energy well spent, and certainly not work. Practicing about four hours every day, he found he could soon pick up just about any current move and a



few that hadn't even been attempted yet. The best example of the latter is the kick-flip: a 360-degree lateral flip of the board while riding.

Inspiration for the maneuver came one day when Curt witnessed a skater temporarily lose control of his board during a hand-held slide, only to have it somehow tumble back under his feet again. The incident set Curt's wheels in motion. "I started trying to flip it with my hand," he explains, "because that's how I saw him do it." Eventually, though, Curt tried using just his feet, pushing down on one edge with one foot, flipping the board over with the other. In three months he had it wired.

At last year's Belmont Contest, Curt introduced the kick-flip to the skateboarding public, performing it twice in a routine between his similarly adept 360's, nose-wheelies and stick jumps. Reportedly, judge Bruce Logan and many competitors flipped out. They've been kick-flipping ever since. (Curt feels honored to be so widely copied, although he was recently criticized by one top rider for picking up *his* maneuvers. "It's all skateboarding," says Curt philosophically.)

More recently, Curt's been into the exhilaration of jamming in empty pools. "It's a totally different feeling from anything else," he offers. The 8mm film addict that he is, he's captured local hot poolers Kurt Buyser and others in the act, while they have, unbeknownst to him, returned the favor. These home movies have allowed him to study technique and consciously improve his style, which was, admittedly, thrown off

by the quickness of this type of riding.

Of course, as his experience at the Funnel indicates, Curt fully enjoys bank riding as well. ("It's like surfing," he says. "You do bottom turns, cutbacks, off-the-lips, stalls and stuff.") And, surprisingly rounding out this versatile skater, Curt appreciates a good slalom race and used to be a regular participant in the Sunday event at La Costa.

"It's all consistent with his stated goal of finding himself in the top five all-around skaters some day. Already occupying the top spots, he sees the obvious Ty Page, an "under-rated" Brian Beardsley and Tony Alva ("I've been calling him the best for two years now!"). Of the other two positions, he's not quite sure: "Probably Bruce Logan, then . . . hmm . . ."

But Curt is younger than the above riders and regarded to be only now coming into his own. He already shows ability beyond his three years experience, and one can only guess at his potential.

Maybe a year or so from now, someone should again ask him the question about those last two positions. If determination, desire and natural ability are the deciding factors, he just might have a much more definite answer by then.

BRIAN GILLOGLY





THE ORIGINAL (ABOVE) SUPER-SLICK SKATE CAT, AN ADVOCATE OF THE "LONGBOARDS AT THE BEACH, SHORT BOARDS ON THE STREETS" THEORY, SHOWN BLENDING A FELINE GRACE WITH "JUST SO MUCH STYLE." THE CAT HELD THIS WHEELIE FOR EXACTLY 3 HOURS AND 27 MINUTES, ONLY RETIRING FOR HIS DAILY SNACK OF VITTLES. THE CAT IS A FOOL FOR FOOD, AND NEVER MISSES A MEAL. THE "CUBAN CROSSOVER" (KICK-FLIP) METHOD OF PERFECTION (BELOW) AS ONLY PERFORMED BY THE CAT. THE CAT (BELOW RIGHT) ASSUMES HIS PATENTED LAY-BACK POSITION IN TYPICALLY UNIQUE CORNER-CUTTING FASHION. THE CAT (BELOW FAR RIGHT) FLASHES ON A STEEL-WHEELED SHOE SKATE RELIC FROM HIS MULTITUDINOUS QUIVER OF THE PAST (CIRCA 1959), WHILE RECALLING THE MERITS OF WONDER ROLLING BEFORE GIVING BIRTH TO THE SPORT. AWAKING FROM A MELLOW CATNAP (FAR RIGHT CENTER), THE CAT BLOWS THE COBWEBS OFF HIS LA JOLLA SHOOTER. THE FINICKY ONE (FAR RIGHT TOP) POINTS OUT AN IRRITATING CHIP IN HIS OLD CLAY WHEELS (CIRCA 1961), ALREADY SEEN TO BE SUFFERING FROM A HEAVY CASE OF BEARING FALLOUT.



Mellow Catnip

29 years old, rides for Mellow Cat Racing Products

"Whatever happened to the Mellow Cat?" The letter received at SKATEBOARDER asked. A good question, we thought. For those of you too disinterested to remember, let us remind you. The Mellow Cat, you see, was a much-published Wonder Roller of the 50's, what with his own column in SKATEBOARDER entitled, "Tips from da Cat" (wherein he provided an inside look at the basics of skateboarding for those less talented than himself). While the Mellow One probably doesn't fully realize it ("The Cat never did deal with reality very well"), he picked up some kind of weird following across the country. The fact that the above-stated letter came

from La Jolla only further illustrates the extremes the Cat will go to to remind those who'll listen of his former prowess in the sport. People obviously wouldn't be allowed to forget—even twenty years later on.

To answer this question, we made a few half-hearted attempts to locate the Cat at his pad in La Jolla, California, only to find that he was again on one of his many head/soul trips that keep him away from reality for extended periods of time (at least 350 days of the year). We finally pinned him, and ourselves, down on one of his brief returns recently. I had seen this routine of his before—it didn't surprise me that he still hadn't changed it, but it didn't matter; it was one of the more ridiculous routines, and not to be taken seriously. Not enough pride to maintain a proper public image, but definitely a sight not to be missed.

To answer that question—the Cat is still surfing, skating and slacking off at least as much as ever before, and while he rarely mentions the past, he didn't mind telling it a few more times.

"People always talk about me because they thought I was pretty ridiculous when I was young, too. I used to sell custom skateboards out of Grinders Sporting Goods in La Jolla in '58 or '59, before they became popular. This time around, I got stoked on it strictly because of the demands



for my leadership, and the market for Mellow Cat Racing Products, M.C.R.P.

When asked if he'd care to pass along some more esoteric jewels to others, he replied, "so far the Cat has made not a penny from media exploitation of his soul love—wonder rolling."

When asked what area of skateboarding he liked best, the Cat, in typical fashion replied, "the wine, women and song."

For the Mellow One, a surfer for 15 years, a skater for 20, it all looks so magnificent . . . "I started doing Cuban Crossovers (Curt Lindgren to this day calls them kickflips in order to avoid 'the world owes me a living, quick-Cat suit') when I was in the second grade. I accidentally did one when the kibbled silica sand on my favorite skate unit caused my feet to stick—when I tried to jump off, the board released and rolled over under my feet. From there on, it was easy—mere Cat's play."

Since that momentous day in skate history, Mellow Cat Racing Products was founded to deal with many other of the Cat's fabrications and altered realities.

When asked who his favorite skaters were, the Cat (usually one devoid of ego) replied, "Myself, of course, but actually the usual well-deserved stars like Weaver (for flow style) and Jay

Adams and the Dogtown Z-boys for their amazing radicalness and overall intimidation level.

For all of his tricks, the Cat uses an original Bahne, a convex Fibreflex, a Hobie Sundancer, and his "cosmetically fine" Arrowsmith, among many of his own earlier creations. One of his models includes a "double trouble" shooter, designed to avoid the "concrete soul kiss" and other "percussive skull bongos" when performing Cuban Crossovers.

What does the Cat think about his sudden public resurgence as a super skater? Probably not much. As one of the more weighty escape-oriented people in the sport, it shouldn't affect his lifestyle much except to possibly enable him to earn some money for his efforts.

Standing at the top of La Jolla Scenic Drive, the Cat surveys the scene below, and takes off for another extended flight into fantasy. The crowd that regularly waits by his front door, stares silently—they're seeing a rarity—the total presence of an outrageous downhill soul flight. Da Cat, on the other hand, is into his total bliss phase. The phone ringing off the wall, the incessant never-ending questions and busy work is far removed. He's finally alone—nothing else matters.

WARREN BOLSTER





Ellen Berryman

16 years old, rides for Bahne Skateboards

It's been less than a year since Ellen Berryman first set foot on a skateboard. She wobbled around some, fell off a few times, and then ZAP, she was off. Now the kid is hot—it's a fact. She combines grace and strength in a style that may prove to be unbeatable, for whereas some riders are power skaters, and some are flowing skaters, Ellen has created a riding style that is "gracefully powerful." At the Belmont Park Freestyle contest last year, at which time she had only been skating two months, Ellen jolted the skateboard world. Her repertoire of tricks at that time already included pirouettes, endovers, L-sits, handstands and headstands. The crowd came alive with whispers of "Wow," "Look at that," and "She's hot!" Hers was the first routine of the day to draw applause, and Ellen missed winning that contest by only half of a point, taking second to a well-deserving Desiree Von Essen.

Ellen has brought the sub-classification of women's skateboarding a long way. She is the first girl to master such difficult tricks as the headstand, the handstand from a board and back onto it, the handstand-into-L, and to our knowledge is the first person—male or female—to perform the spider and the headstand into a scorpion.

She was phenomenally fast at learning the handstands and headstands, and all their variations. While practicing these, she remembered some advice from a coach that the more the back is bent in a handstand the better, so she took it to the extreme, bending her back and legs until her toes touched her forehead. "I couldn't figure out exactly what it was I was doing. It was confusing to see my feet coming over my head." What she was doing, it turns



ELLEN BERRYMAN (ABOVE LEFT), "... NO DOUBT ONE OF THE TOP WOMEN SKATEBOARDERS IN THE WORLD." CONTROLLING DIFFICULT MOVES (ABOVE RIGHT) WITH A DELICATE TOUCH. "... A CHAMPAGNE ELEGANCE (TOP RIGHT)." "A SIMPLE CLASS (BOTTOM RIGHT) THAT SHOWS STYLE." "THE FIRST GIRL TO EVER DO A HEADSTAND (FAR RIGHT)." PHOTOS: BOLSTER.

out, was a "Spider," which no one had ever done before, and which few people have done since. Not bad for a person who never did a handstand until she discovered skateboarding.

Creativity is a large part of Ellen's skateboarding enthusiasm, and don't be surprised if she makes a habit of introducing tricks that no one has ever done before.

Ellen's lithe and limber form is never obtrusive or burdensome as she skates smoothly through her well-choreographed routine. She adds a touch of delicacy to skateboarding with her graceful style, although her type of riding obviously requires much skill and strength. Ellen is surprised, herself, that she ever became so enthusiastic about skateboarding, since her first experiences with a skateboard totally underwhelmed her. Having had very little experience with controlled motion (such as surfing, roller skating or bike riding), the wheels under her feet were unfamiliar and seemingly uncontrollable. The change came when a friend gave her a piggyback ride down Black Hill. "After that," says Ellen, "I had the feel of how to go down hill." Now she seems to float above her board, perhaps with visions of being airborne. She is the type of rider that makes skateboarding look easy—until you try what she's doing.

Although basically known for her incredible freestyle ability, Ellen is fast becoming a primary contender in slalom and banks as well. In fact, even though she has only tried banks a few times, she insists that it is her favorite type of riding. "Sometimes," she says, "doing dangerous things is fun." It used to be that for a rush Ellen would ride her high-spirited gymkhana-

trained horse. Now, however, bank riding gives her that challenge. She first got into this type of skating at Uluwatu, a bank spot she visited during a trip to Hawaii earlier this summer. Her light touch proved an asset here, for the sharp angles joining the horizontal and vertical surfaces tend to unbalance any rider that is not able to flow.

A typical week includes three hours of practice with the team on Sunday, and perhaps two to four hours total time scattered throughout the rest of the week (there's no concrete around Ellen's house, and the hall isn't long enough). Occasionally, as in Hawaii, a week will go by where she won't even have touched a skateboard, but Sunday practice will come around, and you would swear that she's better than the week before. How does she do it, I asked her. Her reply: "Do I do that?"

With incredible space-orientation (i.e., balance, timing, reflexes), a creative approach, and with natural grace and beauty to her credit, Ellen is no doubt one of the top women skateboarders in the world. Immediately after her routine at a recent contest, a judge—himself a well-known skateboarder and a well-known critic (who will tastefully remain anonymous in this article)—stated that "without a doubt, she's the hottest girl skateboarder in the world." A simple class that shows style. No flash, no pretensions of arrogance; simply a champagne elegance to her smooth power.

CINDY BERRYMAN





The general mood of skateboarding in Hawaii is different than it is on the mainland. The emphasis here is on banks—radical banks. It takes a special talent to be able to maneuver a skateboard across the angled joint connecting the walls and bottom of most banks here—a talent that does not necessarily relate to the type of riding most skaters are accustomed to.

Wallos is perhaps the most demanding and the most unique spot. It is a roller-coaster ride of drops, jolts and switchbacks in all directions, with a thousand possibilities: "If you could go down that side, then across and up, with an off the lip . . ." The place has its locals who ride it every day, and their experience is apparent.

The kids who ride these ditches ride barefooted with their slippers on their hands. An inexpensive and innovative substitute for gloves, this allows them to use their hands in slide turns (or just for protection) without getting scraped up. Their approach to skate equipment is equally innovative, and to see these kids fire down a bank on 12- or 15-inch wood boards with narrow hard-as-rock wheels makes one wonder about the advantages of \$70 skateboards. When two skaters belonging to a mainland team showed up equipped with fine quivers of super-flex, super-fat hotdog boards, slalom boards, and \$120 factory custom honeycomb boards, the local kids were awed. Reactions ranged from "Hey, let me see that," to "Look how big it is."

Skateboards are not as ubiquitous in Hawaii as on the mainland. They are seldom used for transportation, and flatland trick riding is practically nonexistent. Slalom, too, is rare, and even bombing hills is seldom done. All emphasis seems to be on banks, perhaps because of the similarity between the banks and the waves. Individual style is carried from one medium (waves) to the other (banks).

Mainland skating is influenced by fellow skaters, magazines, new equipment seen on display, demonstrations, and contests as well as other sports. Skateboarding has developed to a polished art because of these influences. The sport progresses of its own accord, fed by the energies of both the skaters and the manufacturers, who are always looking for something new.

Hawaii, though, is insulated from most of these influences, except perhaps brief encounters with a few mainland skaters now and then; and, of course, the magazine. Energies are channelled through surfing, which is always as fast and radical as possible. The skaters, then, when the surf is flat, perform their surf maneuvers on a wall. It's a way of burning off energy, and the kids seem to have only passing interest in the California Flash style.

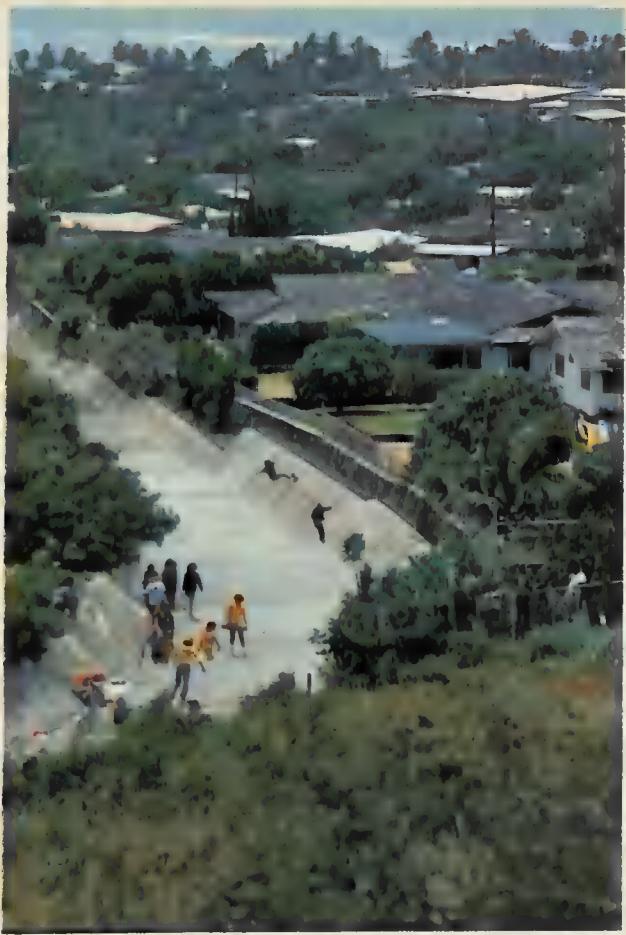
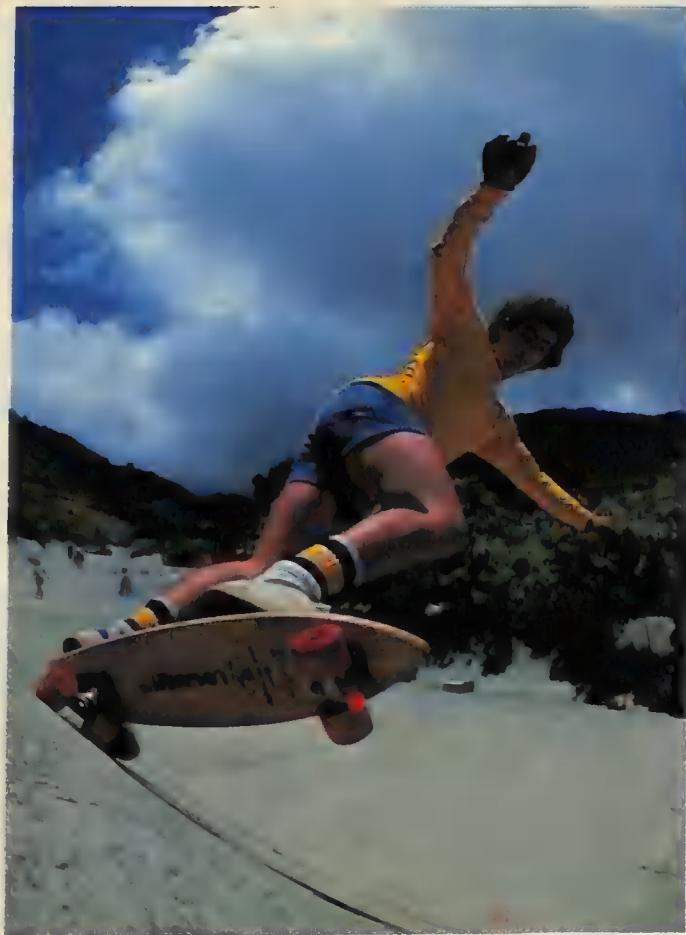
SKATEBOARDING HAWAII: AN ALTERNATIVE SURF STYLE.

by Cindy Berryman



BRAD LOGAN (FAR LEFT) ARCHING THROUGH THE APEX AT WALLOS, A SEEMINGLY INFINITE, LONG-LINE DESIGN. PHOTO: STEVE WILKINGS. LARRY BERTLEMAN (ABOVE LEFT), ASSAULTING RADICAL SLOPES IN TYPICALLY RADICAL FASHION. PHOTO: BOLSTER. TWO-BOARD EXPERT, STEVE CATHEY (ABOVE RIGHT), ON THE ROAD AT WALLOS. RUMOR HAS IT THAT STEVE RECENTLY DID OVER SIXTY 360'S ON TWO BOARDS AT A RECENT DEMONSTRATION. PHOTO: DARRELL JONES. ROY JAMIESON (BELOW) FREE-WHEELIN' AT STOKER HILL. PHOTO: DARRELL JONES.





BRAD LOGAN (ABOVE AND RIGHT) FRONTSIDE AND BACKSIDE AT WALLOS, WHERE A RADICAL KICKTURN ON THE SUPER-STEEP WALLS IS MERELY A PRELUDE TO AN EVEN HEAVIER-PLANE CHANGE AT THE BOTTOM. PHOTOS: WARREN BOLSTER (ABOVE) AND STEVE WILKINGS (RIGHT). JUST A SMALL FRACTION OF THE LENGTHY WALLOS RUN (ABOVE RIGHT). ROY JAMIESON EASILY IDENTIFIABLE FROM ABOVE. PHOTO: DARRELL JONES. ON HIS FIRST DAY AT WALLOS (FAR RIGHT), TORGER JOHNSON WENT STRAIGHT FOR THE JUICE, ATTACKING THE STEEPEST, MOST RADICAL ANGLES WITH HIS CHARACTERISTIC FLARE. PHOTO: BOLSTER.









HOW TO BECOME A BETTER THAN AVERAGE SKATEBOARD OUTLAW.

by J. L. RUSH

NUMBER ONE. DON'T LET THE NEIGHBORS KNOW!

Even if the hill you live on is two hundred yards of sloped blacktop perfection. Stay off of it! A guy down the block drained his pool? Stay out of it! Why? Neighbors gossip. Gossip begets rumors. Rumors get around. The least known about your prowess the better. Police (and other bureaucratic personnel) hear and even investigate rumors. Then they stake you out, and . . . WHAM! Your career's over before it had a chance to get started.

NUMBER TWO. ALWAYS SKATE ALONE!

One fool is an eccentric, usually ignored, or let off with a warning. Two fools are a problem. Three (or more) fools are likely to be considered a threat and/or conspiracy. And we all know how shook up people (especially police people) get over threats and/or conspiracies, don't we?

NUMBER THREE. ONLY SKATE AT NIGHT! (NOT EVEN AN OCCASIONAL SUNDAY AFTERNOON IS ALLOWED!)

The serious outlaw has, at his or her disposal, a choicer selection of riding terrain when the majority of people are either sleeping, or watching Cal Worthington stand on his head. Shopping center parking lots are deserted. Lightly traveled surface streets lay empty and waiting. All the slopes, knolls, dips and bowls you can handle are yours! One unusual benefit of night riding is that you don't see the chuckholes, oil slicks, dogs, cats, rats, rocks, and sewer ditches until it's too late. Consequently, your el rollos, bunsides, and free-flight flips will absolutely amaze the daylight skating world should you ever foolishly decide to come out of hiding.

Wear fluorescent tape and the standard safety paraphernalia: pads

(elbow and knee), protective head covering, (football helmet, hardhat, large turban, etc.), some kind of heavy clothing (mechanic's coveralls, or San Pedro racing leathers: three pairs of pants and a peacoat; if trying to lose weight, a full asbestos suit is acceptable). None of these precautions are for the to-be-expected wipe, spin, and bum outs. But instead, as a protection against the Skateboard Outlaw's number one enemy . . . The Wined and Redded Low-Rider!!! This fearless creature is often encountered cruising with its lights off, looking for the midnight auto supply or local submarine races. And/or possibly (but rarely) both.

NUMBER FOUR. NEVER SHOUT, YELL, WHISTLE, HOOT, OR OTHERWISE GIVE VOCAL ACKNOWLEDGEMENT TO YOUR STOKUM.

This will undoubtedly prove the hardest technique for novices to master. If all else fails, use tape! You must remain silent at all times. I don't care if you've finally perfected the drop-knee 2-G skid turn into a quadruple 360 nose wheelie. Keep your mouth shut! Remember, it's three in the morning, and you don't want to wake up Mr. & Mrs. America. Or their Doberman.

NUMBER FIVE. DO NOT SKATE ON FREEWAYS!

The reason for not doing the above is not as obvious as one might at first assume. After all, a number of on/off ramp descents have been recorded. One such outlaw has been indiscreetly bragging about his predawn ride from Carlsbad to T.J., and claiming that the Torrey Pines stretch of Interstate 5 is actually asphalt heaven. I have not interviewed this rider or seen the film footage supposedly taken for Antonioni's forthcoming film, "Blacktop Jungle." But I am in hot

pursuit of both. So, why not use these high-speed skateways? I'll tell you why. Citizen Band radios and Truck Drivers, that's why! Last week I decided to skate down the Grapevine, a run I had been dying to try for quite awhile. Everything was fine until I passed this one old boy driving a shiny blue Peterbilt. Next thing I knew he had his ears out and I had a whole convoy on my tail. Let me tell you, those guys play rough, just because I made it, is no guarantee you will.

NUMBER SIX. BE (OR PRETEND TO BE) OVER THIRTY.

Face it, if you're going to be a weirdo, you may as well do it right. Right? Note for pretenders: Talk a lot (to yourself) about the "old days" before plastic wheels and flexy fliers. Mumble (still to yourself) about seeing Skater Dater* fifteen times, before it was released, and riding Shell Hill** on a two-by-four.

Skater Dater was the original major-league skateboard film. Produced by Marshal Backlar, directed by Noel Black, and scored by Mike Curb, this great film was released in 1965, starred some hot young kids, was all about love, and is currently available for rental in film catalogs obtainable at your local library.

Shell (or Model T) Hill is located in lovely Signal-Hill, California and is the site of an annual hill climb in Model T Fords. They start out in first gear, then roar up the hill, until their gravity-fed gas supply is lower than their carburetor, do a mid-hill 180-degree turn, and finish in reverse. Unfortunately, at least one life has been lost attempting to skateboard this paved Mt. Everest.

NUMBER SEVEN. NEVER CARRY IDENTIFICATION, BUT HAVE YOUR BLOODYTYPE TATTOOED ON AT LEAST ONE SKIDPROOF LOCATION. IMMEDIATELY!

TO HOPEFULLY, AVOID JAILS, HOSPITAL BILLS, FAME, AND/OR FORTUNE.

Reasons: If ■ 40 mph backside turn should become almost the end of YOUR backside, you will need a transfusion. Providing, of course, that you get to a hospital in time, and they let you in without some proof of medical insurance. If not, all you'll need is a good set of wings, or that asbestos suit that I mentioned earlier. Once admitted, you can claim to be somebody else; or, better yet, fake amnesia. This should save you a lot of money on hospital bills, court costs, lawyer's fees, property damage, etc. However, this could become a rather messy situation if you have claimed to be . . . say, Ricky Nelson, and the real Ricky hears about his freak skateboard accident on Metro-News.

NUMBER EIGHT. AVOID PALOS VERDES LIKE: (a) THE PLAGUE, (b) A BLIND DATE WITH THE PLAGUE, (c) DEAD-END SIXTY-DEGREE HILLS, (d) ALL OF THE ABOVE.

The roads are rougher than the Police Department! And reliable sources have informed me that several members are SS alumni. This area also has an abundance of dead-end sixty-degree hills. More commonly known as cliffs. Lesson NUMBER EIGHT AND ONE-HALF. WHEN ON A SKATEBOARD, DO NOT SKATE ON, NEAR, OR OFF OF, CLIFFS!

NUMBER NINE. NEVER WEAR YOUR SKATIN' GEAR AND/OR TAKE A SKATEBOARD TO COURT! (FOR EITHER AN ARRAIGNMENT OR TRIAL)

This lesson is only for those who have followed this writer's advice, and still, through some mysterious quirk of circumstances, find themselves . . . BUSTED FOR SKATEBOARDING. All others are reminded to save this article for possible future reference.

I once tried giving ■ a demonstration to a Ventura judge, figuring that if he

observed my superlative skill and mountain of safety equipment, he would give me a good citizen's medal, or at least probation. The only thing that saved me was a two-alarm fire in the judge's john. However, I did split my football helmet and lose one of my kneepads diving out the window.

If it happens, BE BRAVE, CLEAN UP YOUR ACT, AND GET A LAWYER! Think straight (as in arrow), wear a borrowed suit, shoes and socks, the whole works. DO WHATEVER IS NECESSARY! (I cannot stress this enough.) WHATEVER IT TAKES! But convince the court this regrettable incident was a momentary lapse of sanity and you have taken up golfing to prevent any recurrences. Proclaim that the satan-sent device of idleness which led you astray has been destroyed. And introduce as evidence a large coffee can containing ashes, fire-blackened ball bearings, and screws. If at this time the situation still appears grim, a few sincere looking tears are called for. Anything. No trick is too cheap. No ruse too dirty. Because, remember . . . "YOU CAN'T SKATE IN JAIL."

This catchy little phrase was adopted as the official Outlaw's Motto and Password at the Skateboard Outlaws First Annual Convention and Drunk. The meeting, held at a highly disreputable beer bar in downtown Azusa, was a rousing success, there being only a small number of serious injuries, just two reported MIA's, and, surprisingly, no fatalities. Unfortunately, a fifty thousand dollar suit for damages by the bar's owner has somewhat depleted the convention's treasury. Plans for the second gathering are, according to a steering committee spokesperson, "Still up in the air."

NUMBER TEN. IF IT ROLLS RIDE IT!

Don't get involved with skateboard

technology. Shun fancy tires and flashy finishes. Never buy an obviously expensive skateboard. If you absolutely must, or already have, make it look as grungy as possible, and . . . KEEP IT THAT WAY! If by chance you are asking yourself the familiar question . . . but why? I would have you imagine that you already have plunged into the outer-limits world of "skatevessery" and even survived ■ few high-speed headstands. Next comes full-on sidewalk surfin' in the (gulp) . . . daylight. By now, fully degenerated, you start entering, and winning, contests. Then there you'll be . . . a dozen fat-cat sponsors and promoters lined up, offering you, not only money for what you assumed was ■ frowned upon vice, but also promising plenty of extremely wild parties and even wilder "skatebirds." Of course, you will have to start going to bed at night instead of staying out till dawn getting ■ million dollars woth of cheap thrills. And, if that in itself isn't enough to dissuade you, then please, think of your poor mother. Can you dare break this wonderful woman's heart by becoming, of all things . . .

A PROFESSIONAL SKATEBOARDER??!! This kind, generous soul, who loaned you the money (interest free) for your first store-bought skateboard, and who, even today, remains relatively calm and friendly during your long periods of unemployment, has suffered sufficiently; don't embarrass her any further by turning pro. Therefore, AVOID THE LIMELIGHT AT ALL COSTS! It helps, if, when finding yourself flat on your back, staring up at a moon-filled sky, your ears ringing from the early-morning quiet—and a fifty-foot bunslide that ended with a death-defying triple el rollo—to repeat no fewer than ten times; I'm having the time of my life . . . AND BELIEVE IT!!

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Please rush me _____ TTW-3 Skateboard Tools with center color @ 4.95 ea. plus 50¢ postage & handling.

I enclose \$ () Check () Money Order
Make checks payable to Trick Tool Works.
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State _____ Zip _____

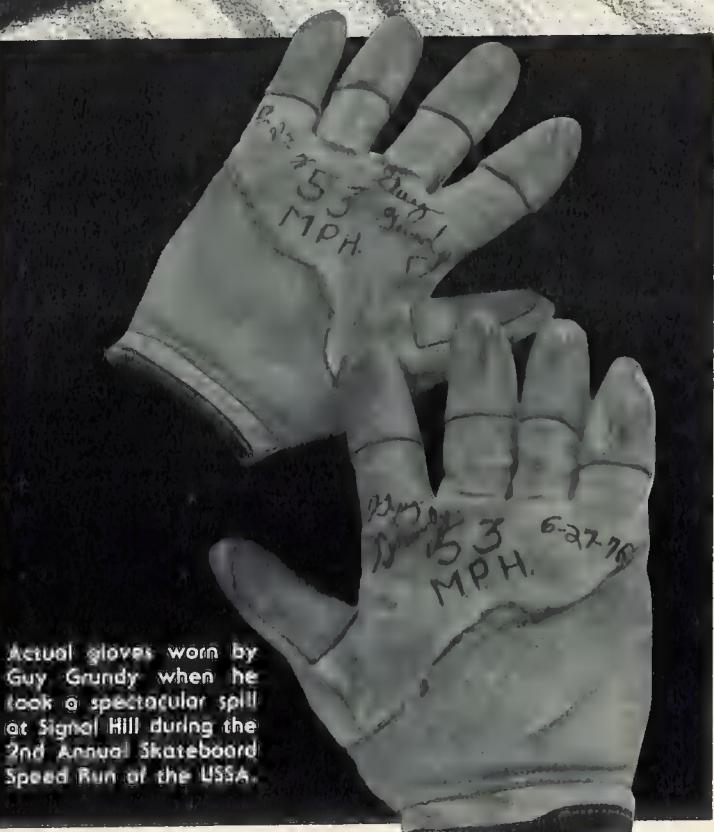
WHEN YOUR HANDS HIT THE DECK AT 53 M.P.H. YOU'D BETTER BE WEARING FREESTYLE PAWS

It was 104° F. in the shade, but for the contestants, leather-suited and helmeted, the effective temperatures were nearer 140° F. Guy blacked out. The next thing he knew was his hands hitting the blistering asphalt at 53 m.p.h. . . .

Guy Grundy, first USSA title-holder of Fastest Man On Wheels, is alive and well and skating better than ever. **But he wants his gloves back!**

Freestyle Paws by Kip — worn by champions. Ask your dealer for them by name.

USSA and WSA approved.



Actual gloves worn by Guy Grundy when he took a spectacular spill at Signal Hill during the 2nd Annual Skateboard Speed Run of the USSA.



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Flex Appeal

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Makaha's new Proflex II gives the optimum balance between strength and flexibility to the competitive skateboard rider. More than 15 years and a half-million skateboards combined with constant input from the best skateboarders around — guys like world champion freestyler Bruce Logan and the rest of the Makaha team — went into producing the Proflex II.

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- D Tunnel Board
- E Banzai
- F Tunnel Competition
- G California Slalom
- H Fiber-Flex

WHEELS

- I Tunnel Wheels
- J Power Paw
- K Sim's Competition
- L Sim's Bowel Rider
- M Apex Wheel

N Omi Competition

- O Cadillac
- P Rolls Royce
- Q Road Rider

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- R Tracker
- S Bennett
- T California Slalom
- U Chicago
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- X Gloves
- Y Axel Extender
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THE VILLAGE IS LEFT
TILL THE END OF THE STICK.
"SOME WHERE IN THE
NOVEMBER
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DIRECTOR'S STAFF
BETWEEN THE TWO HOURS
TO FIND IT. IT IS LIKE
A RIVER WHICH HAS
TO PENEAT FOR MORE OR
A THICKNESS OF THREE
RIM RIDE IN THE WINTER
WHEN THE BACKWOODS ARE

State of the art; the Fall of 1976

by John Struthers

Much mass-media attention. Publications like Rolling Stone and New West play up the "outlaw as skater" aspects. Youth Sport, Boys Life and International Recreation emphasize the clear-cut, safe, sane approach, while Time and Sports Illustrated report on skating as big business. Bill Lancaster, the screenwriter who authored *Bad News Bears*, thinks a wide-screen epic of cement savagery based on an assisted interview, and hanging out with the Legends. Each major television network has run a *skate special*, with the tube's finest moment being Walter Cronkite's explanation of a "skateboarder's fracture" X-ray on prime time.

Even the Beach Boys used a pyro-
shock section to reinforce the *T-7*—
special (coinciding with the high point of the
spectacular, which included blonde
driving T-Birds, in-movie sensels, the
entire cheerleading staff of *High School
Musical*, assorted sequels, a birthday
party, and climaxed with Brian Wilson
being unzipped and screaming into the surf
of Malibu Canyon).

Robin Alaway, only Ava and Stacy Ferlita do a demo for their part in the Tony Orlando and Dawn show, with Ava pulling off a handstand somersault to wow the (al) cigar-chewing go-go stage execs. (Ava's comment: "I only did it for the money.") On the same day elsewhere in Tinseltown, Fred Astaire, age 77, broke his wrist falling off his 29" kickball in his courtyard of his palatial abode. (Fred's comment: "I practice every day.")

Bob Dylan kicks the "bad" and company out of the new pool being constructed at his Point Gaiman home, but the neighbors say Bob skips it alone at night. (Dylan's comment: "In the outside the law, you must be honest.")

But by far the most symptomatic indicator of the current situation among agents at Universal's Studies in North Hollywood, is the scene of the 1976 *Heavy Duty Look-Alike Skit* on *Car 57*—326 young actor-in-pieces with the agents and mothers all lining up for the work. Under the watchful, leering eyes of *Charlotte* the middle-aged clown. (A Universal press release reveals that the original *Charlotte* later became Captain Kangaroo.) The clown's malevolent attachment to the *homewreckers*, while the agents pull their young ward's feathering to the very top of their publicity machine at the studio. (That is, a





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ONE'S, EACH OF
FAR LEFT, OFF THE
LAW, THE HOLE PUT
THROUGH THE
SECOND LEFT, OR IN
THE BULLET, "SHOW ME THE
MONEY" ROLL
COLLECTED FROM
THE REEFER
DROP
FALL



Have you yet seen a park as radical as the best of pools? People wonder how to get out of the pool. The obvious solution is to create pool-like set-ups not restricted by the necessity of holding water. Even more radical contours for skating are possible than the ole swimming hole. Inclined runways, beyond vertical walls, kickers, loops, cylinders, spirals and multiple bowls will bring on the new moves. The more advanced parks will offer the more advanced terrain.

The only bad news is generally combining along with the same old format. The presence of shale parks and resultant bank-riding events threatens to shatter the older contest programs in the immediate future. The only drawback here is the danger of the same old people laying down the same old rules in new terrains. A major trend, at present, is the "non-contest" situation. Realizing that non-contest events should exist solely for the benefit of the competitors, numerous skaters are putting their money up front, and going for it. The organizers are the competitors, and the result is a highly flexible and incentive form. No trophies, no glitz, no bullshit—the fastest man wins.

Somewhere beyond the formalized spectrum, street skating reigns supreme. On the banks, drainage ditches and streets of the land, it's coming down hard and heavy. Flying lines are being drawn down the bank hills in manners that the civic planners could never conceive of. Street skating does set the standard. While the cops and government are busy closing down spots, the street skaters find new places to ride or new ways to ride the old places, working the American concrete technology for all it's worth. While the old flatlanders lie in their pants, the boys are down below riding upside down in the sewers. While the Highway Patrol hides in the bushes of the canyon, looking to catch speeders, the Mad Dog and the Bullet are passing the bars at speed. The Patrol takes one glance at the Dog and the Bullet, and knows the situation is totally beyond all control. Guts skating is always at the line frontier. It's going to go as far as you are willing to take it, and the only way to know for sure how far you can push it is to test it. The one certain thing is when you hit the pavement at 70 plus, it's not gonna matter who you ride for, or what you're name is. The future is only just begin-

FOOT-TRED

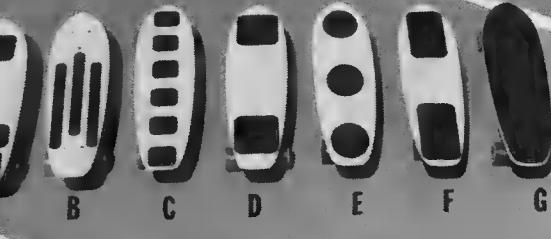


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NEW PRODUCTS

While this year Bennett and other manufacturers of freestyle trucks have directed attention toward offering increased track widths, the TRACKER TRUCK company has, of late, focused energy in the opposite direction. The result is the *Half Track* truck, so-called for its "optimum" 2% width. A "smooth, quick geometry" is featured, with durability and strength in keeping with Tracker's high standards.



BRUCE LOGAN, HIGH-PERFORMANCE SUSPENSION, OPENS UP BROADER WOOD BOARD CAPABILITY. PHOTO: BOLSTER.

CHRIS AGAJANIAN of auto racing fame has just introduced a unique suspension unit for skateboards. The AGAJANIAN SUSPENSION KIT bolts on to the bottom of your board, and may be adjusted for degree of spring tension. The adjustment will affect turning radius as well. Radical Tony Alva rode the unit during a full session at Carlsbad Skatepark; and, as reports have it, was impressed with the improved pumping action it gives non-flex boards.

BORG TYRES, another Agajanian product, is simply a treaded rubber tire, designed to fit over a conventional skateboard wheel. As such, the tire reportedly reduces vibrations on rough surfaces, and increases control through water and sand.

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	California Slalom Trucks	\$ 9.00 each	\$ 7.00 each	
	Tracker Trucks	\$12.00 each	\$10.00 each	
	Banzai GMR Trucks Large	\$11.00 each	\$ 9.00 each	
	ITEM WHEELS			
	Roadrider # 2 Wheels	\$ 6.00 each	\$ 5.00 each	
	Roadrider # 4 Wheels	\$ 7.50 each	\$ 6.00 each	
	BANZAI Speed Seal Wheels	\$ 7.50 each	\$ 6.00 each	
	Banzai Cyclone Wheels	\$ 8.75 each	\$ 6.00 each	
	ITEM SKATEBOARD TOPS ONLY			
	Banzai anodized top kick tail kick Nose 7 Colors, Red, Blue, Black, Green, Silver, Purple and Gold. Give 1st and 2nd color choice. Drilled for X-Caliber California Slalom Trucks	\$19.00 each	\$15.00 each	
	Banzai polished tops same as above Give 1st and 2nd color choice	\$23.00 each	\$18.00 each	
	ITEM SUPER SKATE SPRAY			
	Super Skatespray a must for every Skateboard. Lubricates open and seal bearing, bushings in trucks. 12 Cans per case. Case lot only.	\$24.00 case	\$12.00 case	
	ITEM SKATEBOARD TOTE BAG			
	Tote Bag 30" ideal for back packing or bike carrying Skateboard and parts.	\$10.95 each	\$ 7.95 each	
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	Shock pads with hardware 1/2"	\$ 3.50 pr.	\$ 3.00 pr	
	Shock pads with hardware 1/4"	\$ 2.50 pr	\$ 2.00 pr	
	ITEM COMPLETE SKATEBOARDS			
	Fiberglas standard top 24" wide wheels (ideal buy)	\$24.95 each	\$15.95 each	
	Hand Layed up Fiberglas 24" kicktail multi-color with wide wheels	\$34.95 each	\$19.95 each	

SUB TOTAL:

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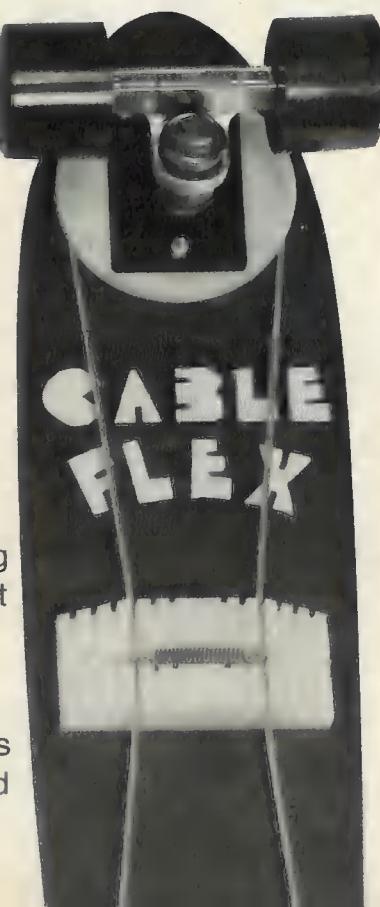
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Kick Back



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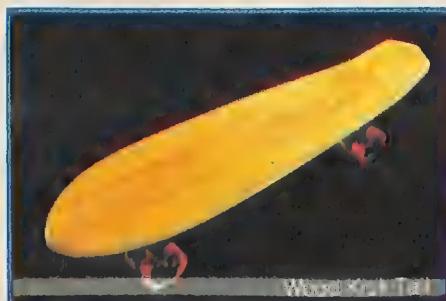
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- GX-Caliber, polypropylene, green yellow red blue orange white, 24", \$6.95
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- Banzai, aluminum flex, 26", green black purple blue silver gold, \$16.95
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R.S. regular wheels
R.S. wide wheels
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Small Precision Power Paw
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Large Power Paw

red clear green

Large Precision Power Paw

red clear green

New Power Paw (all precision)

2 1/2" x 2 1/4" red clear

Sims Competition

Sims Bowlrider

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A. R.S. Regular Wheels

B. R.S. Wide Wheels

C. R.S. Stoker Wheels

D. Small Power Paw

E. Small Power Paw Precision

F. Large Power Paw

G. Large Power Paw Precision

H. New Power Paw (all precision)

I. Sims Competition w/bearings

J. Sims Bowlrider w/bearings

wheels/trucks + board = total

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add \$31.50 + =

add \$31.50 + =

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OFF the WALL

CAUSE CELEBRITY - MR. FRED ASTAIRE couldn't be reached for comment, but as various reports in the media have it, he recently suffered a broken wrist while going through his daily skateboard workout. As far as we know, Astaire, 77, holds the distinction of being the oldest, as well as the best-known public figure, currently into the sport. And as one young female reader put it: "IF he skates, you know he's got to be hot!" . . . The more cosmically inclined, counterculture types among our readership might be interested in the following: Craig Chaquico, 21, lead guitar player for the Jefferson Starship is "a skateboarding fanatic and fan of SKATEBOARDER magazine"—so says JS publicity agent Cynthia Bowman. Reportedly, Craig regularly jams and gets high on his board, which always accompanies him on tour. All-around, he's into good riffs.

SPEED MACHINES - BIG SAM PUCCIO, JR., this year's winner of the Signal Hill race, has been seen traveling in excess of 60 m.p.h. down the long, winding streets of Palos Verdes. Sam is already hard at work building a somewhat sleeker luge-style board for the next SH race, January 2. Meanwhile, reports are filtering in of other parties preparing to meet the challenge in the "modified" (non-standup) division. Both Bob Madrigal of Brewer and Henry Hester of G & S are constructing wind foils which will be ridden in a head-first, lay-down position. Henry gives the following specs on his: 8½' long, 14" high, with a 2" fin (stabilizer) and a nose like that of the Concorde. Henry's space vehicle will be first sculptured in foam, by Paul Rungan of La Jolla, in much the same way as was constructed the enclosed surfing vehicle, the Ark (Surfer magazine, Vol. 17, No. 4). Coincidentally, Lenny Gambo, Ark co-developer, may modify his curious vehicle for the event. Once again, Signal Hill will be no tea party.

SKATING AROUND - DAVE McINTYRE reports that the G & S freestyle squad and Dairy Queen have been stoking Midwestern and

Canadian crowds with "a major promotional program based around skateboarding." Team members Bobby Fraas, 11, Doug Saladino, 13, Robert Shea, 14, and Steve Cathey, 16, have skated on a special 14' by 40' float in the Indianapolis 500 Parade, and traveled through Vancouver, British Columbia, performing for some 15,000 enthusiastic Canadians. A special premier of Scott Dittrich's long-awaited "Free Wheeling" (see review next issue) will climax the promotion,

entitled *Wheeling Free* . . . McIntyre further reveals that Dairy Queen may be involved with the Pacific Skateboard Association in sponsoring an eight-city pro-competition circuit "offering prize money in excess of \$250,000 in 1977." And although the American Skateboard Association couldn't be reached for confirmation, a reliable source states that the ASA will be running a \$100,000 invitational at Skateboard City, some time within the next year.



SKATEBOARDING'S FIRST FAMILY (ABOVE), THE LOGAN'S, POSE FOR A PORTRAIT AT LA COSTA. PROOF, AS JOHN O'MALLEY APTLY PUTS IT, "THAT EVEN BRUCE HAS A MOTHER." BARBARA LOGAN DOES HER BEST TO GUIDE HER TALENTED, IF SOMEWHAT UNUSUAL, FLOCK. (LEFT TO RIGHT) BRAD, BRIAN, BRUCE AND ROBIN. "NO EASY WAY TO BE FREE (BELOW)." TAKE II.



ASSOCIATION REPORTS

SRA REPORT

At the time this article went to press, the Pro-Am Skateboard Racing Association, and the Pacific Skateboard Association were looking forward to the Second Annual Hang Ten World Skateboard Championships, held at the Carlsbad Skatepark, September 18-19, 1976. The skate park was greatly expanded to facilitate the competition, with a new dual slalom course, a downhill speed run with banked turns, and a new flat-surface freestyle area. The bowl area will also be used as part of the freestyle routines on Sunday, and for the cross-country team relay on Saturday.

The Pro-Am Skateboard Racing Association is using a new format system in the freestyle event this year: using compulsory maneuvers in the preliminary



TOM PADACA, COOL, SAFE AND CLEAN AT CARLSBAD. routines. All recognized sports that compete in national and international competitions that have freestyle formats, such as gymnastics, figure skating and diving, have compulsory preliminary routines. In order to facilitate the recognition of the sport, skateboard competitions must begin fitting into the international format standards. The maneuvers in the freestyle routines are some of the most widely used freestyle maneuvers. This compulsory format does not intend to set a standard for all future growth, nor does it limit the sport in any way. It is designed to give a point to relate to skateboarding as a sport of highly developed skills, one that is worthy of international representation.

The Hang Ten World Skateboard Championships have received the recognition of network television: ABC's Wide World of Sports. This will expose millions of people in all parts of the United States to skateboarding as a competitive sport.

The format for the dual slalom event follows the basic principles used in international skiing competitions. The rules for the head-to-head dual slalom were designed after Bob Beattie's Professional Ski Racers Association's rules used in his "World Pro Ski Tour." The downhill race gives recognition to the men who race against the clock, as opposed to head-to-head.

A new world record? Steve Taylor, 26 years old from Rockingham, North Carolina, called the SRA office with news that he did a handstand on his skateboard for 811'4". He was wearing full safety equipment: helmet, arm and knee pads, shoes and gloves. Steve, who has been skateboarding for 14 years, knew there were skateboard records in the Guinness Book of Records for speed, high jumping and barrel jumping, but no record for distance covered in a handstand.

Steve's record will be entered in the Guinness Book of Records, and he asked us to pass the word to see if any skateboarders have broken that record. Steve is an ex-parole officer and a psychology major at Appalachian State University.

Want to have a skateboard competition? The Pro-Am Skateboard Racing Association has competition packages available to cover any type of desired situation. When inquiring, please let us know what type of competition you wish to have, and what type of group you are affiliated with. We have format packages for freestyle, dual slalom, cross-country, downhill speed races, flatland races, and special events such as a 360 event, high jumping, barrel jumping, and handstands. If there is a special type of event you wish to have, or a new concept for a competition, we will put together a format for you that meets every standard of safety, with advice on insurance coverage, staff and materials. We use full safety gear in our competitions, and encourage the use of safety equipment for leisure time skating. Please advise us as to whether you wish to have a major national competition, a community-oriented competition with Parks and Recreation or youth groups, safety clinics and/or a business promotion competition. Please enclose \$5.00 for competition format information. In April, 1976, the SRA put on a competition in Salt Lake City, Utah, for a shopping center promotion that was a tremendous success. Our thanks to Sunset Sporting Goods and to Keepers/Bolt Sportswear for sponsoring this event. We would also like to express our special thanks to Ms. Marlene Hamilton, an enthusiastic parent of an amateur skateboarder, and Corporate Secretary to the President at the Central Bank of Glendale, for the tremendous amount of help she has given us on our competitions and competition packages.

PSA REPORT

The Pacific Skateboard Association has been kept busy responding to inquiries from all over the country. The "Electric Co." magazine, a publication aimed at children, asked PSA to make contributions to its "Sports Section." The New York Sunday Times needed information for an article on skateboarding. Contest directors from Nevada, Texas, and Maryland, to name a few, have requested our Contest Package.

Personnel from the Association have been involved in various freestyle demonstrations and novice contests. The most heartwarming demo was done for the Genesee Convalescent Hospital in San Diego. Viewed by thirty-five invalid Senior Citizens, the performing freestylers received cheers, applause, and conversation from the audience—a rare sight in such a hospital.

Easily the most rewarding contest to date was the novice contest held for a neighborhood park in one of San Diego's underprivileged areas. Directed just like a full-on contest, the dozen entrants saw a freestyle demo and safety clinic by Amateur Teams and competed in a slalom race and freestyle competition. The prizes were well chosen for the contestants: T-shirts, good wheels, and a fully set board with trucks and wheels. This had to be the highest concentration of clay wheels in the county,

and with such good prizes to improve the quality of their equipment, the skaters here can improve on some promising ability. Safety equipment provided for the contest was awkward at first, but nevertheless gave them a good opportunity to feel how important it is.

In progress now is a Safety Clinic Outline. This will assist interested groups in conducting a complete skateboard safety lecture or clinic.



EDITOR OF THE NATIONAL SKATEBOARD REVIEW, LA COSTA RACE COORDINATOR, AND FREQUENT CONTRIBUTOR TO SKATEBOARDER, DIANA "DI" DOOTSON CHECKS THE COURSE AT LA COSTA.

At the first of September, the PSA provided total contest direction for the Wolf & Reismiller Professional Skateboard Championship show. Offering spectators the first full view of what skateboarding is about, the show boasted high-level competition in slalom, freestyle, and speed runs, and exhibitions in pools and on banks.

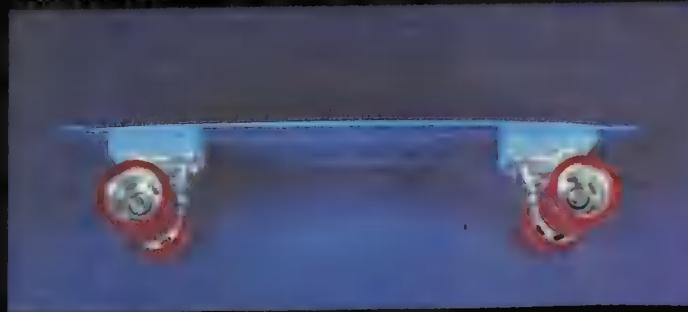
Later in September was the Second Annual Hang Ten World Competition, endorsed and sanctioned jointly by the Pacific Skateboard Association and the Pro-Am Skateboard Racing Association. We provided direction for the Team Competition on Saturday while SRA directed the Sunday Individual Competition. This event provided the first opportunity for two skateboard organizations to work together, and we did so marvelously. Both groups are looking forward to working together again.

DIANA DOOTSON

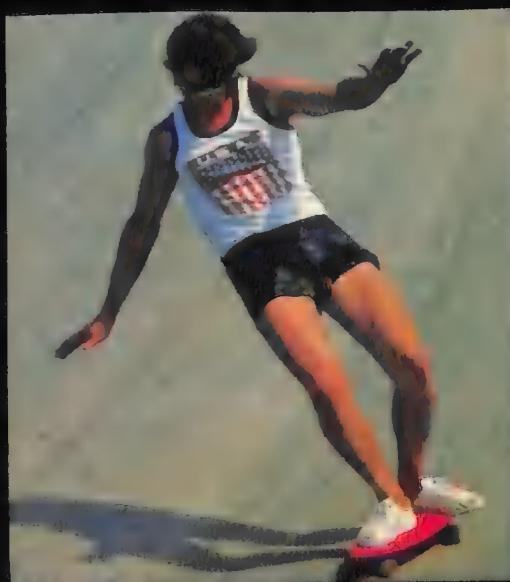
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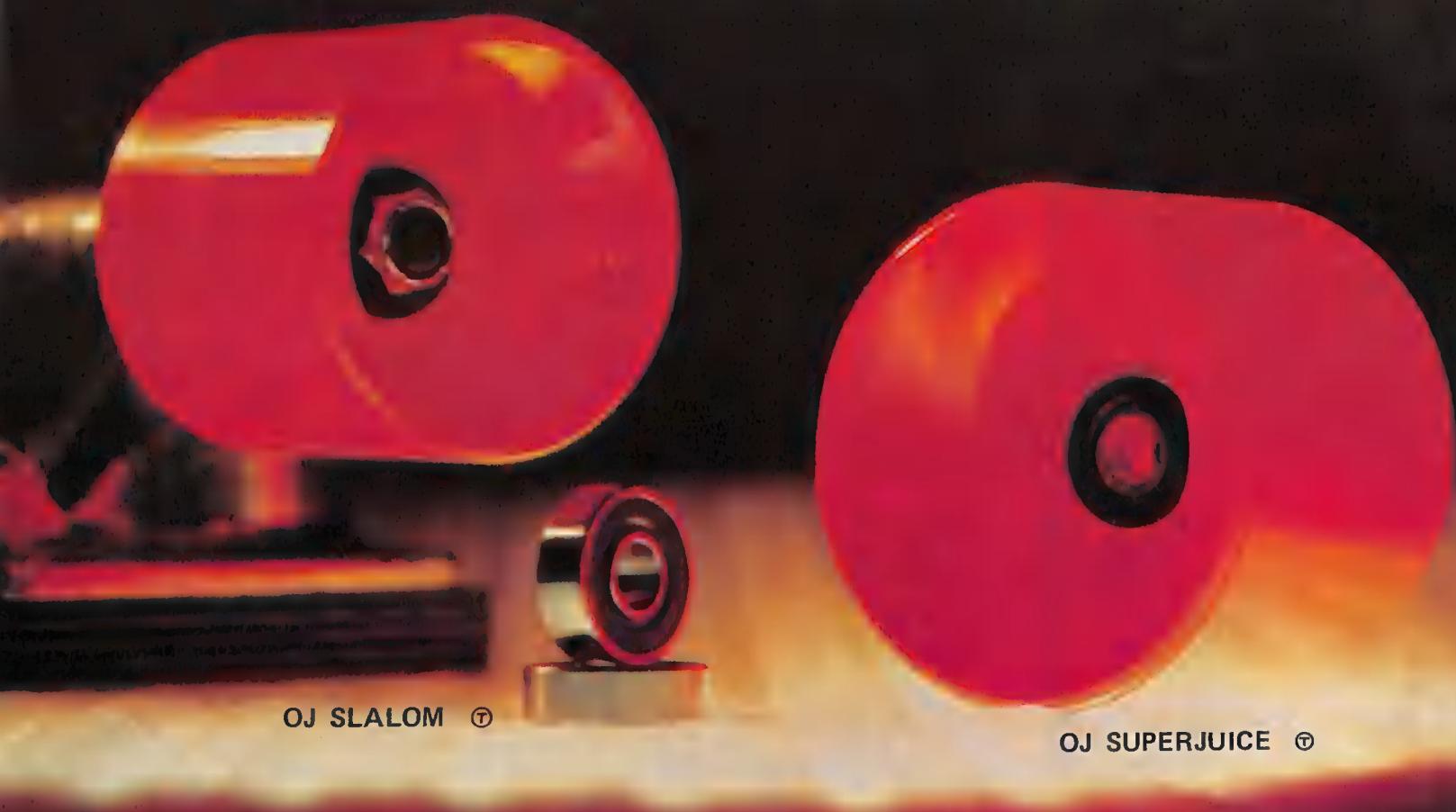
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2



3



4



5



6



7



8



WEBER CAMBERFLEX w/cal. slalom, weber stokers,



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KANOA flex w/X-cat 3 spring, cad. slicks,



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KANOA heat pressed, w/bennett, omni comps



KANOA heat pressed, air brush w/bennetts, rr #4



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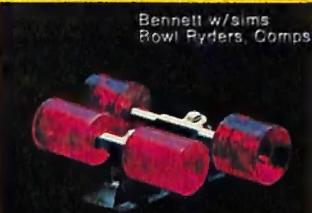
KANOA flex kick w/bennett ad trac™, sims bowl ryder



KANOA oak kick w/bennetts, sims comp.



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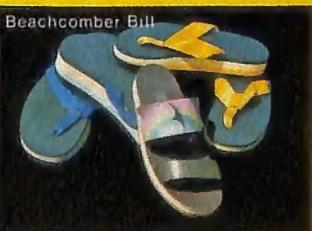
Bennett w/sims Bowl Ryders, Comps



X-cat w/Omni Comps Trackers w/o



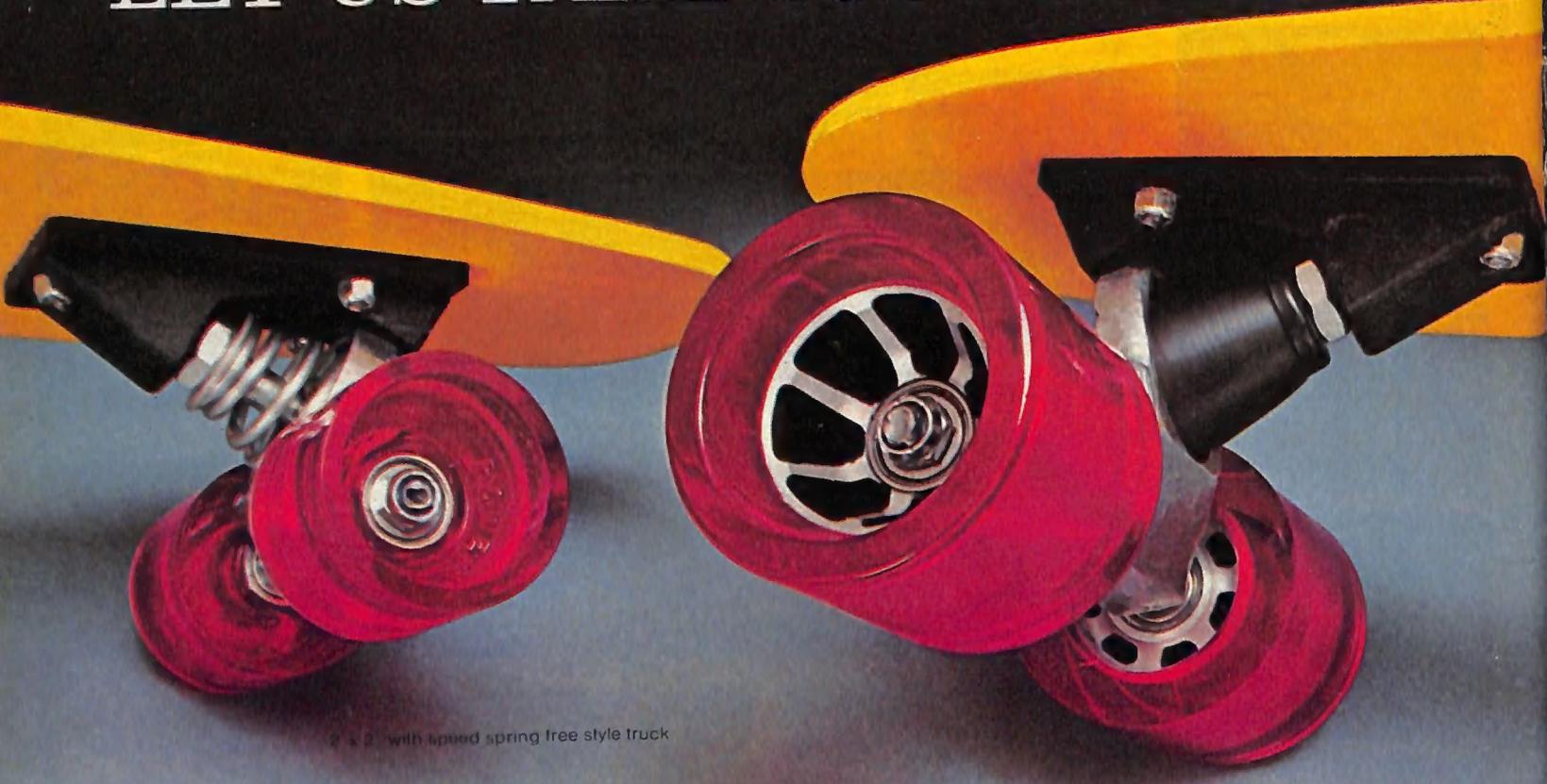
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2 x 2 with speed spring free style truck

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1st Place Team
1st Place Jr. Men's Freestyle
1st Place Boys' Slalom
1st Place Girls' Slalom
1st Place Girls' Freestyle

1976 Cal State Championships

1st Place Team Trophy
1st Place Pro Downhill
1st Place Boys' Slalom

1976 Topanga Canyon Open, Malibu, California

1st Place Team Trophy
1st Place Men's
1st Place Jr. Men's
1st Place Women's

1976 Riverside Invitational

1st Place Team
1st Place Men's Slalom
1st Place Men's Freestyle
1st Place Jr. Men's Freestyle

1976 Oceanside

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1st Place Best Trick Trophy

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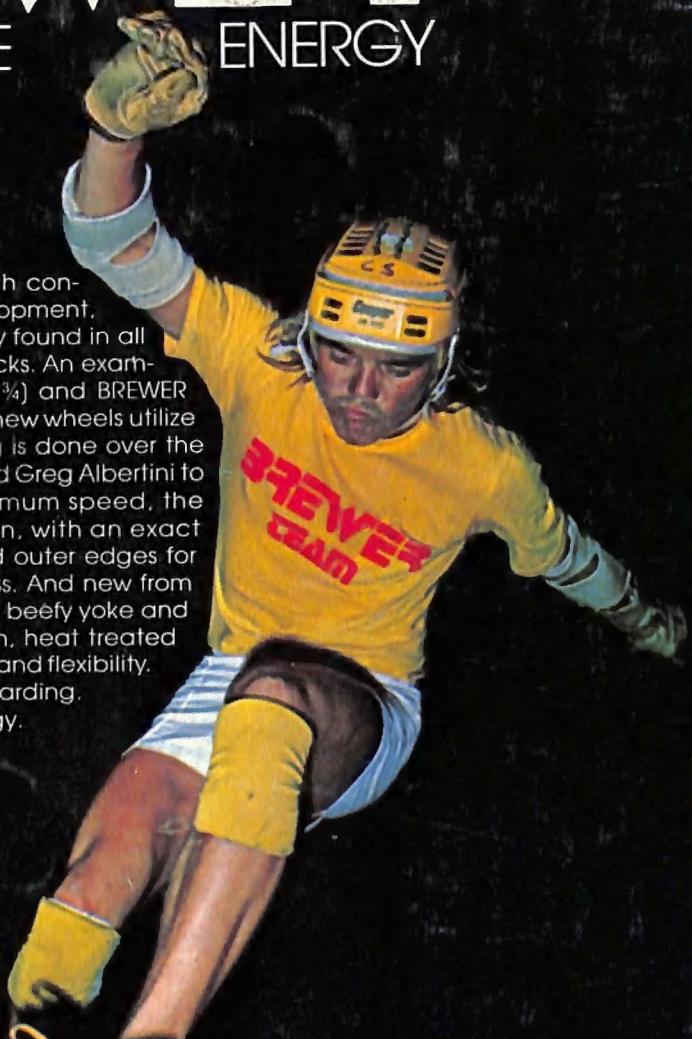
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